• SUMMER MUSIC PLANS • 50 YEARS OF CARNEGIE HALL

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by J. Abresch, N. Y.

BRUNA CASTAGNA

Distinguished Contralto of the Metropolitan Opera in Her Favorite Role, Carmen

20 CENTS

APRIL 15, 1941

VIRGINIA PEMBERTON
G. MAILLARD TESSIÈRE 24.

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3033 | NEW YORK, APRIL 15, 1941 | Vol. CXXIII—No. 8

1891 *1941*

Carnegie Hall Marks 50th Year As National Shrine

"Cradle of Symphonic Art" In This Country Dedicated May 5, 1891, by Tchaikovsky

Walter Damrosch Induced Scottish Magnate to Endow Building in New York—Some Debuts of the Great as Told in Word and Picture

Fifty years ago this week an era in this country's musical life began with the opening of a new building at a corner far from the center of New York City's cultural life of the time.

ANDREW CARNEGIE
Painting by F. Luis Mora

The building was the concert hall erected by Andrew Carnegie and his friends at the crossing of Seventh Avenue and Fifty-Seventh Street. For five days a gala festival took place. Society turned out in full numbers to hear Walter Damrosch conduct the New York Symphony Orchestra and the Oratorio Society Chorus, to hear a galaxy of distinguished soloists and the Russian composer, Tchaikovsky, as guest conductor.

The new building, an impressive five-story affair, topped by a majestic mansard roof, was given the name Music Hall. Its newly upholstered chairs, rich *décor* and brightly polished brass were in the taste of the day, luxurious but conservative. Acoustically the new auditorium was without peer.

When the Hall Was Opened

When Music Hall was opened for the first time on the evening of May 5, 1891, the building contained in addition to the large auditorium, a smaller recital hall just below it, a chamber music hall, a chapter room for fraternal meetings and a comfortable dining room. Three years later, however, the first structural changes were made to permit the conversion of the space above the concert hall into studios. The mansard roof was removed and in its place was substituted a floor of double height studios, some with skylights, others with large windows facing to the north. This studio section proved such a great success that two years later towers containing more of them were added on the south and east sides.

Since 1896 Carnegie Hall—the name Carnegie Hall was beginning to come into use then, although it was not officially adopted until 1898—has been a community of many communities. Painters, sculptors, dancers, writers, musicians, and others interested in perpetuating the allied arts have made the studios of Carnegie Hall their living quarters and workshops. Each group has practically formed a community by itself, with its own interests, its own habits and its own personalities. A record of the first fifty years in the life of Carnegie Hall is incomplete until it lists many of the famous names associated with the studio section of the building.

(*Please turn to page 6*)

FIFTY YEARS AGO
the Musical Courier, then 11 years old, devoted 8 pages to the inaugural concerts in Carnegie Hall.

Berlin State Opera Destroyed by Bombs In a British Raid

Favorite Theatre of Nazi Chiefs Reported Wrecked — Chalice of Final Parsifal Performance Found in Ruins

The Berlin State Opera House was set ablaze and practically destroyed, according to dispatches by the various news services and radio correspondents, during the R. A. F. raid on April 9. According to the Columbia Broadcasting System commentator from Berlin, Parsifal was the last work to be heard. The reporter said that during a personal investigation, under authority of Nazi officials, "he had noticed something shining from beneath smoking timbers and discovered the rays of the sun had lighted upon the chalice used in the last performance."

The State Opera House, according to Associated Press dispatches, which quoted the Deutsche Allgemeine Zeitung, was "known to be especially close to Hitler and Goering." It was here that Hitler brought his guests to attend performances of Wagnerian music dramas, especially The Ring and Meistersinger.

(*Please turn to page 49*)

ANDREW CARNEGIE OFFICIATING AT LAYING OF CORNERSTONE

of New York's new Music Hall. The philanthropist can be seen at center (behind the rope); to his right are the architect, William Burnet Tuthill, and Walter Damrosch. After the tower was added in 1894, Carnegie Hall took on its present appearance (above). Excavation for the original structure started on June 13, 1889, when most of the plot was unoccupied although a saloon stood at the corner of 56th St. and 7th Ave.

Vol. CXXIII, No. 8
Whole No. 3033

MUSICAL COURIER. Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street., New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

April 15, 1941
Sixty-Second Year

Hollywood Closes Orchestra Season Under Szell Baton

Szigeti is Soloist—Elman, Rubinstein and Gorin are Feted Recitalists

By RICHARD D. SAUNDERS
Musical Courier Bureau,
Hollywood, Calif.

The Philharmonic Orchestra season closed with a concert in the Philharmonic Auditorium admirably conducted by George Szell. Joseph Szigeti played the Brahms violin concerto with musicianly phraseology and a fierce vigor. He broke a string in the last movement but finished brilliantly on the concertmaster's instrument. Szell gave a beautiful reading of the Smetana The River Moldau, a fine exposition of the Brahms Academic Festival Overture, and made a showy finish with Enesco's First Roumanian Rhapsody.

Igor Gorin's appearance in Royce Hall, U.C.L.A. won him prolonged plaudits, showing artistic advance, placing him now in the front rank of concert baritones. His program was unhackneyed, including a fine aria from Verdi's Attila, and a group by California composers Elinor Remick Warren, Sidney King Russell, Mildred Tyson and Albert Hay Malotte. Climaxing a Russian group was Gorin's own artistic Shepherd Song. Max Rabinowitsh provided exceptional accompaniments and a virtuoso solo group.

Rubinstein and Elman in Recitals

Artur Rubinstein gave two superlative piano recitals in the Philharmonic Auditorium, evoking vociferous enthusiasm. Novelty of the first concert was Rudepoema by Villa-Lobos, written for Rubinstein and intended to represent a musical portrait of the pianist; it proved a tone poem of orchestral munificence, glowingly executed. A Brahms group disclosed the Polish pianist in lyric mood. Half the second program was exquisitely uttered Chopin, with the last half divided between Debussy, Albeniz and DeFalla.

Mischa Elman's songful violin gave

(*Please turn to page* 42)

Colon Opera to Bring Novelties

By JORGE M. WHITE

BUENOS AIRES. — Plans for the forthcoming Colon Opera season have been outlined. Two local novelties, Lin Calel, opera by Armando D'Esposito, and La Infanta, ballet by Alfredo Schiuma, are promised. Revivals of Mozart's Zauberflöte, Gluck's Iphigenie En Tauride, Verdi's Don Carlos and Rimsky-Korsakoff's Tsar Saltan are announced. The regular repertoire further lists Nozze di Figaro, Die Meistersinger, Lohengrin, Fledermaus, Carmen, Werther, Lucia, Don Pasquale, Trovatore and Tosca and the ballets, Three-Cornered Hat by De Falla in its first Colon presentation, and The Sleeping Beauty by Tchaikovsky.

The conductors engaged include Fritz Busch, Ferrucio Calusio, Erich Kleiber, Albert Wolff, Gregor Fitelberg and Juan José Castro. Among the singers, several newcomers have been engaged. The vocal roster includes the following:

Zinka Milanov, Lily Djanel, Irene Jessner, Isabel Marengo, Lidja Kindermann, Bruna Castagna, Marita Farell, Judith Hellwig, Hilde Reggiani, Amanda Cetera, Otilia Armas, Yolanda di Sabato, Amelia Conte, Clara Oyuela, Dora Pockorny, Nelly Rubens, Maria Rubini, Lucila Wells, Sara Cesar, Ema Brizzio, Bruna Carla and Sofia Mendoza and that of Messrs. Teodor Mazzaroff, René Maison, Raoul Jobin, Arthur Carron, Lawrence Tibbett, Bruno Landi, Pedro Mirassou, Alessio de Paolis, Herbert Janssen, Victor Damiani, Martial Singher, Fred Destal, Salvatore Baccaloni, Alexander Kipnis, Giacomo Vaghi, Duilio Barsnti, Jorge Danton, Carlos Maloberti, Carlos Giusti and Juan Zanin.

Hector Basaldúa continues as scenic director, Carlo Piccinato, Otto Erhardt and Joseph Gielen are the *régisseurs* appointed and Margarete Wallmann continues as choreographic director.

General Director Floro M. Ugarte confirmed that he had engaged Arturo Toscanini for a series of six concerts to take place in June and July with the Colon forces, alternating with the operatic performances. The programs selected list the Verdi Requiem and Beethoven's First and Ninth Symphonies. A brief symphonic season will be offered from the latter part of April till the middle of May under the baton of Fritz Busch as a homage to the 150th anniversary of Mozart's death.

Damrosch to Lead Philharmonic As Guest Next Season

Dr. Walter Damrosch has been added to the list of guest conductors who will appear with the New York Philharmonic-Symphony next season, in the orchestra's jubilee year. He will conduct two concerts. Dr. Damrosch for 43 years conducted the New York Symphony Society, which was merged with the Philharmonic in 1927.

Rosenwald Named to Philharmonic Board

William Rosenwald has been elected a member of the board of directors of the New York Philharmonic-Symphony Society. He is a son of the late Julius Rosenwald, and will fill the place of the late Paul D. Cravath.

Berlin State Opera Destroyed by Bombs

(*Continued from page* 3)

WAR CASUALTY: THE BERLIN STATE OPERA

The Prussian State Library, also on Unter den Linden, where musical archives were kept, was hit too by the British.

No reports have been received as to damage to any other opera houses in Berlin, including the Kroll (Charlottenburg) and Volksopera. It is not known whether Richard Strauss, still in Germany, and Wilhelm Furtwängler, both of whom have been among the conductors at the Berlin Opera, are among the directors this season.

Previous air raids by the Nazis damaged Queen's Hall, the Guildhall School and other musical landmarks in London. The Musical Courier's London correspondent, Hugh Liversidge, reports that musical activity is still being maintained throughout England, with throngs flocking to the orchestra concerts and recitals, undaunted by the Nazi raids.

Kansas City to Reorganize Philharmonic

Special to the Musical Courier

KANSAS CITY, MO. — Reorganization of the Kansas City Philharmonic under a new plan whereby at least 10 pairs of concerts will be given next winter has been announced by Karl Krueger, for eight years conductor of the orchestra. Mr. Krueger said that an unnamed donor has made available a sum larger than the reorganization committee had proposed as a guarantee. The matter of operatic performances and extension of the tours of the orchestra, Mr. Krueger said, are yet to be determined by the new organization which will supplant the present set-up from which he has just resigned. The programs will be held in a hall "where the orchestra can properly be heard," but not yet selected.

Flagstad to Fly to Lisbon; Plans Visit to Norway

At the close of the post-season performance of Tristan and Isolde at the Metropolitan Opera on April 12, announcement was made by Lauritz Melchior during a curtain call which he shared with Kirsten Flagstad that the soprano plans to leave soon for Lisbon via Atlantic clipper. Mme. Flagstad hopes to visit her husband in Norway. She said that she would be glad to return to this country.

Boston Welcomes Gala Opera Series By Metropolitan

Walter Leads Don Giovanni, Montemezzi His L'Amore — Sold-Out Houses are Rule

By CYRUS W. DURGIN

BOSTON.—The Metropolitan Opera Association, having taken to the road again, reached Boston on the evening of March 27. A performance of Mozart's The Marriage of Figaro, joyous but undistinguished except for the Figaro of Ezio Pinza and the Bartolo of Salvatore Baccaloni, started a series of ten days.

This year the Metropolitan is appearing not as usual at the Boston Opera House, but at the Metropolitan Theatre, the town's biggest cathedral of the motion picture. There are 1,200 more seats than in the Boston Opera House, and a good deal more lobby space. Every seat has a clear view of the stage. The acoustics are truly excellent.

The opening night was one of social brilliance and expensive costumes. Risë Stevens was the Cherubino of this Figaro, Licia Albanese (Boston debut) the Susanna, Irene Jessner the Countess, and John Brownlee sang Almaviva. Ettore Panizza conducted.

A superb portrayal by Lotte Lehmann of Elisabeth, and brilliant singing of the title role by Lauritz Melchior were the

(*Please turn to page* 24)

Richard Crooks Aids Paderewski Fund

Richard Crooks, Metropolitan Opera tenor, has received the personal thanks of Ignace Jan Paderewski for his recent program at Palm Beach, Fla., for the Polish Relief Fund. Paderewski wired Mr. Crooks as follows:

"I beg to offer you my warmest thanks for your splendid performance last night and for your generous contribution to the cause of Poland. I was delighted to meet you again and I take this opportunity to wish you many more years of well deserved success in your career."

ROSE BAMPTON AT REHEARSAL

with André Kostelanetz, left, and Albert Spalding, right, for her guest appearance on the radio program, The Pause That Refreshes, on April 6 when the broadcast time was increased to 45 minutes. It will be heard in future over CBS on Sunday afternoons.

RICHARD CROOKS AND FITZHUGH HAENSEL

at Mr. Haensel's home in Venice, Fla.

U. S. Cities Report Expanded Summer Music Schedules

Hollywood Bowl Extends Series — Lewisohn Stadium Announces Noted Conductors and Soloists — Philadelphia Dell to Present Novel Programs—New Festivals Include First American Sessions of I. S. C. M. in New York

From coast to coast American music-lovers will have opportunity this summer to forget the tragedies of war and to hear artists and works, which in some instances, would not have been available were world conditions normal.

FRITZ KREISLER, Stadium and Dell Soloist

The summer festival calendar, which really got under way at the beginning of this month with the annual Messiah Festival at Bethany College, Lindsborg, Kansas, will continue into September when thoughts will turn again to the annual fall schedule the highlight of which will, in all probability, be the centenary of New York's Philharmonic-Symphony Society.

Bowl, Dell and Stadium concerts, always a feature of summer music, again are scheduled and with the plethora of conductors and eminent artists available, enriched programs are contemplated. Fritz Kreisler, who recently observed the fiftieth anniversary of concertizing in this country, and who never before has made summer appearances here, will remain in this country and has been booked for a concert at Robin Hood Dell, Philadelphia, where the summer season will open on July 8, according to plans of C. David Hocker, manager. Sir Thomas Beecham, British conductor, who has been touring this season, will direct one of the Essex County Symphony Society concerts in the Newark City Schools Stadium. Another conductor will be Dimitri Mitropoulos. At the Dell, Pierre Monteux, leader of the San Francisco Symphony, is scheduled to make his bow, his first Eastern appearance in some time.

Another highlight will be the eighteenth festival of the International Society for Contemporary Music, which, for the first time, will be held in this country. Heretofore the organization has met in Liege, Oxford, Amsterdam, Venice, Florence, Frankfort, Prague, Barcelona, Paris, London and Warsaw, among other cities. This year New York will be the locale with the convention scheduled from May 17 to 25. Two programs of chamber music are to be broadcast over CBS. Many noted composers will participate in the festival with chamber music concerts scheduled at Columbia University, the Museum of Modern Art and the New York Public Library.

Lewisohn Stadium Plans

Also in New York, the annual Lewisohn Stadium series will again be given by the Philharmonic-Symphony Society under various conductors in an eight-week season opening on June 19 and continuing until Aug. 13.

Mrs. Charles S. Guggenheimer, chairman, has announced the engagement of Artur Rodzinski, Alexander Smallens, Hans Wilhelm Steinberg, Efrem Kurtz, all returning, and Eugene Goossens, Reginald Stewart and Herman Adler, making their bows. Fritz Kreisler will be soloist at the June 30 concert, and Artur Rubinstein, pianist, on the opening night. The first of two pairs of dance performances by the Ballet Russe de Monte Carlo is on June 26 and 27.

Plans for the annual Chautauqua Festival, with Albert Stoessel again as music director, provide for a season from the middle of July to the end of August, with concerts and operas again being arranged.

Dell Concert Series

In Philadelphia, the Dell concerts, in addition to Monteux, will be directed by Eugene Ormandy, who opens the season on June 19, Jose Iturbi and Mr. Steinberg.

On July 31, Benny Goodman will be the special conductor. John Barrymore makes his bow as narrator on July 17.

Beecham in Newark

Mrs. Parker O. Griffith, president of the Essex County Symphony Society, in addition to Sir Thomas Beecham and Mitropoulos, has arranged for Dr. Frieder Weissmann and Dr. Frank Black to conduct the other concerts. At the first concert Paul Robeson, baritone, will be the soloist for the Ballade for Americans with the Eva Jessye Choir assisting.

Efrem Zimbalist, violinist, will be the soloist at the second program, under Mitropoulos. An operatic list will be given at the third concert, with Helen Jepson, Frederick Jagel and Leonard Warren, all of the Metropolitan Opera, and Edwina Eustis, concert contralto, as the quartet of assisting vocalists.

St. Louis Season Continuous

In St. Louis, the music season will be practically continuous, for tomorrow night the St. Louis Grand Opera Association opens its Spring season with a performance of Don Giovanni. Tito Schipa, Ezio Pinza, Anne Roselle and Vivian Della Chiesa will be the principals. On April 21 Gladys Swarthout will sing the title role in Mignon with Armand Tokatyan and Giuseppe Cavadore.

Helen Jepson will have the principal role in La Traviata on April 24 with James Melton and Carlo Morelli as the Germonts. The season concludes on April 26 when Cavalleria Rusticana and Pagliacci will be heard, the first sung by Dusolina Giannini, Kurt Baum and Alexander Sved, while Pagliacci will feature Giovanni Martinelli, George Czaplicki, Messrs. Sved and Cavadore and Miss Della Chiesa.

The official opening of the summer schedule will be on June 5, with performances continuing nightly until Aug. 31. There will be 12 weeks of the Municipal Opera and the annual eight concerts by the Little Symphony. The twenty-third season of the opera will include the world premiere of the Hammerstein-Romberg operetta, New Orleans and the first American hearing of the European operetta Balalaika. The theatre in Forest Park, seating 10,000, will be remodeled.

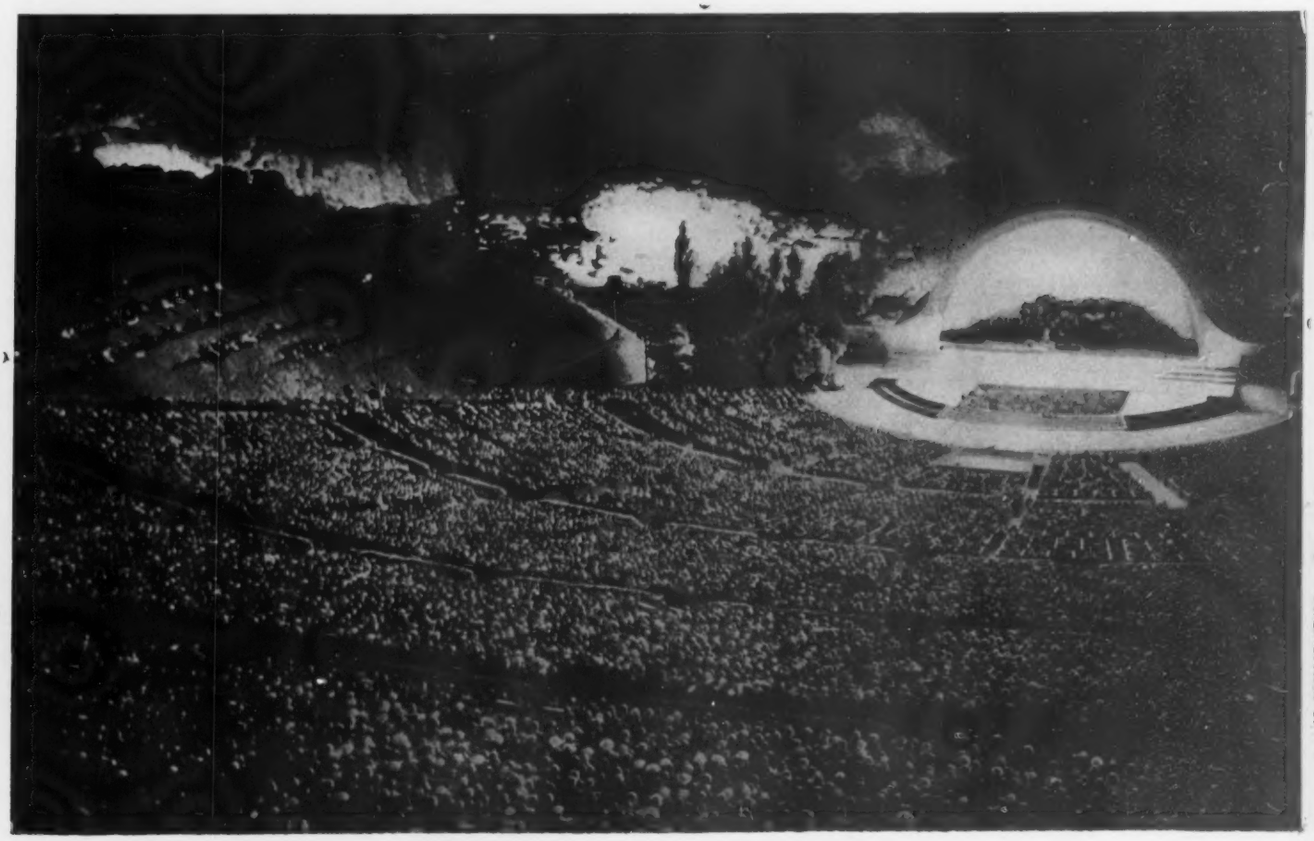
Other City Plans

Plans have been perfected for a new amphitheatre in Swope Park, Kansas City, Mo., to cost $20,000, with a stage adequate for an orchestra of 125. Construction will start during the summer. The Kansas City Municipal Orchestra of 60 will present programs in the various parks in June and July.

In Detroit, plans are under way for the annual series of concerts at Belle Isle, presented by the Detroit Symphony Orchestra under Victor Kolar. The free series is presented six nights a week for three weeks starting July 1.

In Baltimore and Washington summer music is again being planned. Frederick R. Huber, municipal director of Baltimore's music, plans the annual series by the Municipal Band opening on May 4, with other bands also scheduled. A spe-

(*Please turn to page* 10)



Hollywood Bowl Summer Audience

Photo by Otto Goldschmidt

Mecca of America's Music

(Continued from page 3)

Back files contain a full complement of eminent personalities: Isadora Duncan, Charles Dana Gibson, Edwin H. Blashfield, Stanford White, David Belasco, the Barrymores, Daniel Frohman, Evangeline Adams and several more. Some of the present Carnegie Hall tenants have occupied their quarters for almost as many years as there have been studios in the building. Pietro Yon, the organist of St. Patrick's Cathedral, has had his studio in Carnegie Hall for more than thirty years. Frederick Detwiller, Joseph Boston, Carl Roeder, Harriet K. Fobes are other veteran tenants. The oldest tenant, the American Academy of Dramatic Arts, is probably the best known. It has made Carnegie Hall its headquarters for the past forty-five years.

A Mecca of Music

But although the life in the upper stories of Carnegie Hall bristles with the industry that goes into making the art and artists of tomorrow, it is the broad program of musical events in the main auditorium that has accumulated the Hall's rich tradition. In fifty years not many of the great names have escaped the lure of a Carnegie Hall appearance. For Carnegie Hall concerts have taken their place beside those of Queen's Hall, Royal Albert Hall, Musikvereinsaal, Gewandhaus and other world famed concert theatres.

Appropriately the opening of the Hall was celebrated with the presence of Tchaikovsky. In the Hall's first full season, 1891-1892, Paderewski made his American debut. The stream of events through the following years is studded with names known to all followers of the musical scene. Rachmaninoff, Hofmann, Heifetz, Elman, de Pachmann, Ysaye, de Reszke, Zimbalist, Farrar, Auer, Elman, McCormack, Caruso, Rosenthal, Spalding, Toscanini, Mahler, Strauss, Safonoff, Weingartner, Muck, Seidl, Barbirolli, Mengelberg, Klemperer, Molinari, Walter, Stokowski, Koussevitzky, Victor Herbert, Stravinsky, Dvorak, Saint-Saens, MacDowell, Prokofieff, Enesco, Hess, Flagstad, Garden, Pons, Rethberg, Melchior, Pinza, Robeson, Anderson, Hayes, Maynor are merely a handful that come to mind.

Costs and Revenues

The original cost of the building which has become a home of the fine arts has been estimated at various levels. Most regularly quoted is the price of $2,000,000. Mr. Carnegie is alleged to have contributed nine-tenths of the sum. The figures for the structural changes have not been publicized. The cost of converting the concert hall into an art center is not fully known.

Mr. Carnegie's reputation for thriftiness extended to his bequests as well. He was perfectly willing to contribute nine-tenths of the cost of the original building and doubtless much of the cost for the alterations, too. But he did not endow the building because he believed it should pay its own way and receive its support from the public.

Annual revenues declined for a time and it became increasingly more difficult to meet running expenses. By 1924 ominous rumors circulated that Carnegie Hall would be sold and replaced by a modern skyscraper. The press lamented the projected demise of the Hall both in its news and editorial columns. After a year of suspense the building was purchased by the late Robert E. Simon in 1925. Mr. Simon agreed to a provision, to continue the life of the building as a concert hall for five years unless some hall capable of replacing it should be built within the period.

Modern Regime Inaugurated

Two years after the purchase, Mr. Simon, whose civic and artistic instincts were as keen as his business acumen, gave evidence of keeping alive the concert hall by preparing a long range program of improvements calculated to put the Hall on a paying basis. Stores and apartments were added, thereby increasing the potential income from the property. Until his untimely death in September, 1935, Mr. Simon continued to improve the property. The present president of Carnegie Hall, Robert E. Simon, Jr., continues the policies introduced by his father.

Young Mr. Simon's artistic interests are patterned after his father's. From them came the major theme in the celebration of Carnegie Hall's Golden Anniversary season, the series of free lectures in which eminent musicians gave informal shop talks on the art they practice. The object of the Carnegie Hall Lectures was to present practical information which might introduce more people to the pleasure of listening to music. The lectures tried to break down many of the prejudices, inhibitions and preconceived notions that interfere with free, openminded listening. Their spirit, like that of Mr. Simon and his associates, is one which looks ahead to the future.

Some Veteran Staff Members

Behind the scenes of this community of many communities are the men and women who make the wheels go. Average tenure of membership on the Carnegie Hall staff has been computed at seventeen years. Several of the key figures have been at the Hall almost since its opening. John Totten, the present house manager, came to Carnegie Hall thirty-seven years ago as an usher. He climbed the proverbial ladder to head usher, assistant manager and house manager. His first contact with the Hall came years before his first ushering job. He studied singing as a boy in one of the studios above the main auditorium.

The Hecks have also become a steady part of the Carnegie Hall set. Shortly after the Hall opened, Rudolph C. Heck, Sr., took over the box-office. It has remained a Heck dynasty. Five sons, Wilfred, Howard, Walter, Roy and Rudolph, Jr., succeeded him and are at present presiding. In fact, the Hecks have been the only box-office treasurers in the history of the Hall.

Another family closely associated with the Hall during its first five decades are the Scotts. Alfred Scott, father, succeeded by Alfred Scott, son, have been the sole publishers of the Carnegie Hall program. There is also William Downes, who has run one of the elevators since the day the Hall was opened. And Gus Wade, now guardian of the stage door, once a member of Kitchener's army in the Sudan.

A World in Miniature

With its varied activities and colorful personalities Carnegie Hall is almost a complete world, with all the emotions and tribulations of an organized society. There have been births in the building, a murder, a suicide, romances, success, frustrations. The character of its daily life is far more complex than Mr. Carnegie and his associates, no matter how visionary, had imagined it might become.

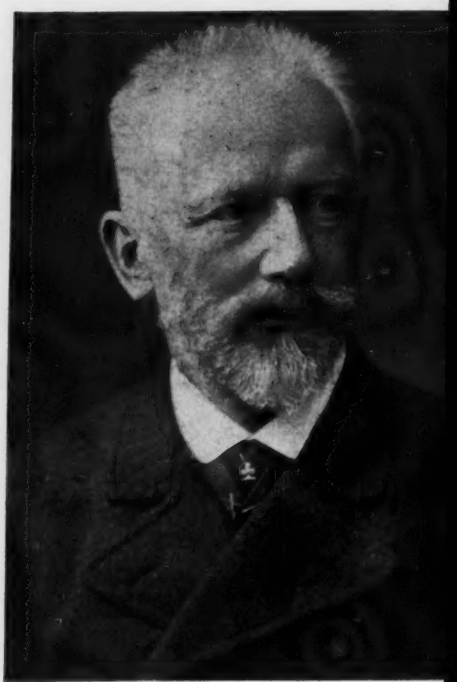
As the future comes into view and one wonders what will happen to Carnegie Hall in the next 50 years, the answer is to look at its record in the past. Given that the culture in which the life of the Hall has grown thus far remains, it is a fairly valid prediction that its hundredth anniversary will find its activities yet more diverse though still pointed toward keeping the building a well balanced home of the fine arts.

Recent alterations in the Carnegie Chamber Music Hall, Carnegie's intimate room, point to this trend. The room, which through the years had become obsolete as a concert hall and had been used as a wine cellar, has recently been redecorated and is rapidly becoming New York's finest room for intimate music. This year its scope has been increased to house also dance recitals.

The program with which Carnegie Hall celebrated its Golden Anniversary season throughout the concert year of 1940-41 is another indication. Many orchestras from out of town appeared on the great stage as well as the resident Philharmonic-Symphony Orchestra, NBC Symphony Orchestra, New York City Symphony, National Orchestral Association and Orchestra of the New Friends of Music. Several of the noted artists who appeared in years past also reappeared in Carnegie Hall at least once during the Golden Anniversary season. The prospect is that they will continue to reappear in the future.

Thus, on the completion of its fiftieth year and the arrival of its fiftieth birthday, Carnegie Hall stands firmly at the corner of Fifty-Seventh Street and Seventh Avenue, looking back on a rich past and ahead to an equally brilliant future.

Carnegie Memo



TCHAIKOVSKY,
guest at the inauguration.

CARNEGIE HALL TODAY

Notable First Appearances in Carnegie Hall

Among the world famous figures who have bowed in Carnegie Hall during the last half century, the following first appearances in either the large concert hall or that for recitals are notable. The earliest ones were, in fact, given before the formal opening festival:

Arthur Friedheim, April 7, 1891; Leopold Godowsky, April 24, 1891; Emma Juch (with New York Symphony), Nov. 22, 1891; Paderewski (with New York Symphony), Nov. 17, 1891; Anton Hekking (with New York Symphony), Nov. 26, 1891; Olive Fremstad (with New York Oratorio Society), Nov. 27, 1891; Fursch-Madi (with New York Symphony), Dec. 27, 1891; De Pachmann (with Metropolitan Musical Society), July 12, 1892; Kneisel Quartet, Jan. 15, 1892; Busoni (with New York Symphony), Jan. 17, 1892; Dvorak, Dec. 15, 1893 (guest at concert in which his New World Symphony was heard); Henri Marteau and Victor Herbert (with New York Symphony), Nov. 17, 1894; Franz Ondricek (with Philharmonic Orchestra), 1895; Ysaye, in first recital in this hall, Jan. 8, 1895; Huberman (at age of 14, with Seidl's Orchestra), Nov. 26, 1896; Rosenthal (with Boston Symphony), Nov. 9, 1898; Blanche Marchesi (farewell concert), March 15, 1899; Gabrilowitsch (with Symphony Orchestra), Nov., 1900; Harold Bauer (with Symphony Orchestra), Jan. 15, 1902; Jacques Thibaud (with Wetzler Orchestra), Oct. 30, 1903; Richard Strauss (with Philharmonic Orchestra), April 21, 1904; Saint-Saens (soloist with New York Symphony), 1906; Leoncavallo (conducting La Scala Orchestra), Oct. 8, 1906; Josef Lhevinne (with Russian Symphony), Jan. 27, 1906; Rudolph Ganz (with Philharmonic, Felix Weingartner conducting), Feb. 4, 1906; Scriabin (guest at concert in which his First Symphony was given by Russian Symphony), Feb. 28, 1907; Mischa Elman (with Russian Symphony), Dec. 10, 1907; Albert Spalding (with New York Symphony), 1908; Mahler (with New York Philharmonic), March 21, 1909; Rachmaninoff (with Boston Symphony), Nov. 13, 1909; Efrem Zimbalist (with Boston Symphony), Nov. 13, 1911; Elena Gerhardt, June 9, 1912; Jascha Heifetz, Oct. 27, 1917; Galli-Curci, March 1, 1918; Mischa Levitzki, Nov. 18, 1919; Alfred Cortot, Oct. 30, 1920; Erica Morini (with National Symphony), Jan. 26, 1921; Joseph Szigeti (with Philadelphia Orchestra), Dec. 15, 1925; Ottorino Respighi (soloist with Philharmonic), Dec. 31, 1925; Arturo Toscanini (guest conductor with Philharmonic), Jan. 14, 1926; Yehudi Menuhin (with New York Symphony), Dec. 14, 1927; Vladimir Horowitz (with Philharmonic Orchestra), Feb. 20, 1928; Jose Iturbi (with Philharmonic), Dec. 6, 1929.

Hall's ries

WALTER DAMROSCH
when he conducted the opening concert in Carnegie Hall in 1891.

Monumental, munificent, gleaming with marbles and spacious as a dream, New York's new "Music Hall," the gift of the steel king, opened on the evening of May 5, 1891.

Features that caused satisfaction were the acoustics—"the surfaces have been so modelled that not only is no sound lost to the audience, but it is so directed that every portion of the house has relatively perfect acoustic value"; and the lighting, "the disposition carefully studied so as to avoid placing the lights immediately in front of the audience." The color scheme of the hall was then soft ivory and gold, with old rose.

The hall attracted general commendation for its provisions for "personal ease and comfort, perfect illumination, acoustics, vision and ventilation, rich and elegant decorations." At that day the Recital Hall was situated below the main Concert Hall, and accommodated 1,500. The main concert hall held about 3,000 "with standing accommodations for about 1,000."

Andrew Carnegie, whose attention was called by Walter Damrosch during an ocean crossing to the fact that there was no suitable large hall in New York, agreed to support the project.

Not without some opposition by musical figures who thought there were enough halls in New York already—the Metropolitan Opera (where the Philharmonic Orchestra played until 1892), Steinway, Mendelssohn, Chickering and Hardman Halls—the project developed. A stock company was formed to see to the actual financing. Carnegie gave nine-tenths of the funds—some two millions. The ground was bought and building begun in 1890.

The affairs of the building were administered by The Music Hall Company of New York, Limited, of which the original officers were: Morris Reno, president; Frederick William Holls, secretary, and Stephen M. Knevals, treasurer. The directors included, in addition to Messrs. Reno, Holls and Knevais, Andrew Carnegie, Walter Damrosch, John W. Aitkin, William S. Hawk, Sherman W. Knevais, and William B. Tuthill, the architect.

Gala Opening

The scene at the opening was animated, according to a writer in the Musical Courier of May 13, 1891: "A dazzling array of color, light, and a buzz of conversation filled the . . . hall, as Walter Damrosch stepped on the stage, baton in hand, to open the exercises. The boxes were crowded with distinguished people, such as the Hon. J. G. Blaine and Andrew Carnegie, J. D. Rockefeller, Bishop Henry C. Potter, Abraham S. Hewitt and his family, Seth Low, Col. Robert G. Ingersoll, C. N. Bliss, . . . and many others.

"The Auditorium was packed, and Bishop Potter must have faced one of the largest audiences of his life when he advanced after the singing of the 'Old Hundred' to deliver his oration and formally dedicate the hall." He did not neglect to recall that it was fifty years since the New York Philharmonic Society was founded, and called upon the citizens of New York to place a bust of the late Dr. Leopold Damrosch in the hall. He expressed a hope that they would "generously cherish, conserve and use it for the highest ends."

"Everybody," the critic noted of the opening Beethoven Leonore Overture No. 3, "was evidently too much excited to play smoothly, but when Tchaikovsky took the band in hand all was changed. The great Russian's beat is firm, forcible, even a little harsh, but as to its effectiveness there can be no doubt, for the orchestra followed him implicitly and not he the orchestra.

"Though his Marche Solennelle in D is a bit of musical claptrap, redolent of Meyerbeer and Wagner, and not a good imitation of either, still the audience fairly shouted at its composer, and he had to bow his acknowledgments four or five times. In point of strict fact, from the time that Tchaikovsky made his initial bend of the back until he, with Adele Aus der Ohe, smiled his farewell at a New York audience, the festival was emphatically a Tchaikovsky one.

"Too Little Tchaikovsky" Was Charge

". . . It would have been a wise thing if the management had allowed him to conduct some of his larger works, such as the fourth or fifth symphony or any of the overture-fantasies. It was palpably unjust, even absurd, to bring a man 4,000 miles to conduct a march, a suite, four choruses and a piano concerto. . . . That Tchaikovsky is one of the greatest composers alive will not be gainsaid and his presence in our midst was an honor and a delight not often vouchsafed us."

The third concert "was literally made radiant by the personality of Tchaikovsky, which was overwhelming. He conducted his superbly wrought and richly colored third orchestral suite, with which he has had such success throughout Europe. . . . It has been heard in

(*Please turn to page 8*)

Tchaikovsky in the United States

By DR. PAUL NETTL

[Dr. Paul Nettl is an eminent Czech musicologist and musician, now with the music department at Princeton.]

According to an entry made in his diary, Tchaikovsky arrived in New York on the steamer Bretagne on April 15, 1891 (according to the Russian calendar, but April 25, by our Western reckoning). He was not a good sailor, and his loneliness, his fear of the foreign world, as well as a general dread of life, which was part of his typical Russian temperament, caused him to be deeply depressed.

He had little understanding of American ways of living and of thinking and did not feel himself strong enough for the dynamic existence of New York. Everything seemed insurmountable to him, he saw only the tragic aspect.

It is not surprising that this over-sensitive Russian writes of his repeated outbursts of weeping, and resolves, though scarcely landed, to stay in this country not a day later than absolutely necessary. Immediately after the inauguration of Carnegie Hall and the close of the festival, he would take the boat back to Europe. He feels an uncontrollable longing for Russia.

Charmed by Hospitality

Nevertheless, he is charmed by the overwhelming hospitality greeting him here, has no objection to partake of the excellent dinners to which he is invited, and, though greatly impressed by the palaces lining Fifth Avenue, he resolves that no power on earth could force him to inhabit the nine-stories high building of the music publisher Schirmer.

His companion and guide, as well as his informal amateur-manager was Mr. Mayer, a member of the firm of Knabe. Mayer accompanied Tchaikovsky on his walks, took him sightseeing, furnished him with whiskey and cigarettes, and finally bought his return ticket.

The American acclaim and admiration warms the cockles of the master's heart. "It is clear that my reputation in this country is ten times as great as it is in Europe. Several of my works, which are unknown even in Moscow, are played here frequently and receive long and exhaustive comments in the newspapers."

When Carnegie "Conducted"

"Mr. Renault" (Reno), the president of the Music Hall Company, comes to call on him. Together they visit and inspect the new building. A rehearsal is in progress. Peter Ilitch notes in his diary, "It is a splendid building. Damrosch, who was conducting in his shirtsleeves, seemed most attractive to me, the orchestra was excellent." Then Damrosch salutes him in a speech and the musicians acclaim him with fervor.

He is presented to Andrew Carnegie. "I like the old fellow, mainly because he is an admirer of Moscow. Damrosch was asked to play some Scotch folksongs." Again, when Carnegie, charmed by the conductor who directs his own works, is so enthusiastic that he tries to imitate Tchaikovsky's gestures at the desk, the latter is almost frightened at the mimic's skill.

On the same day, Tchaikovsky is presented to Mr. Hyde, the president of the New York Philharmonic Society, at the Athletic Club. The Russian is greatly taken with Hyde, but embarrassed by his own jargon, in which he tries to carry on a conversation.

During the rehearsal at Carnegie Hall on the first of May, the workmen are still hammering and busy in the house. "The orchestra is spread out over the whole width of the great stage, I find that the tone is poor and uneven, because of that." While the Coronation March is being rehearsed, Tchaikovsky falls into a rage and makes a tremendous fuss, threatening to run away and abandon the whole performance.

Composer's Account of Opening

The entry in the diary of April 23 (May 5 of our calendar) gives a report of the inauguration of the new hall.

"At half past seven, Renault's (Reno's) brother-in-law came to fetch me. We drove to the hall in a crowded carriage and I must say the illuminated and filled hall looked most festive. The celebration began with an address by Renault, then the National Anthem was played, followed by an address by a minister who spoke in praise of the founders of the Hall, in the first place of Carnegie. Then there was a nice performance of the Leonore Overture to Fidelio. I went downstairs, excited. It was my turn. I was loudly acclaimed. The marches went off splendidly. A great success."

So far, so good, had not the New York Herald written: "Tchaikovsky is a rotund fellow . . . about sixty years old. He seems to be somewhat shy and he responds to the applause greeting him with awkward, short and stiff bows. But as soon as he raises his baton, his self-control returns."

(*Please turn to page 8*)

DEAN OF AMERICAN CONDUCTORS,
Composer, and Musical Counsel of the National Broadcasting Company, Walter Damrosch today.

Tchaikovsky in U. S.

(*Continued from page 7*)

Tchaikovsky notes in his diary: "I hate to have others notice my embarrassment and comment upon my awkward and stiff bows."

Tribute by Musical Courier

On his fifty-first birthday, April 25 (May 5 in our calendar), Tchaikovsky is particularly excited. At two o'clock the concert is to begin in which his third orchestral Suite is to be played. He is full of dread and fears. "I have never been so afraid in all my life. Perhaps because here people seem to notice my presence, and that is why all my awkwardness is so clearly apparent."

Poor Peter Ilitsch! But everything went off swimmingly. A large number of reporters had appeared and gave the composer an excellent "press."

In its issue of April 29, the Musical Courier had reproduced the composer's picture on the title page and to a short excerpt of a biographical study made by the critic Hanslick, it added these words: "The Musical Courier warmly espoused the cause of this composer long before the general press or public here discerned any excellence whatever in his work. His daring originality, native color, gorgeous orchestration and deft handling of poetic ideas have placed him in the van with the three or four living composers whom the world has agreed to call great. The Musical Courier, let it be remarked *en passant*, has ever been the *avant-courier* of not alone Wagner but such talents as Tchaikovsky, Dvorak, Brahms, Saint-Saëns and Rubinstein."

The Final Concert

On April 26 (May 6) Tchaikovsky notes in his diary: "Was at the rehearsal of the Piano Concerto. Was annoyed by Damrosch, who took the best time of the rehearsal for himself and left the poor remains of it for me." But everything passed off smoothly. He was scarcely excited when he conducted the Piano Concerto in B flat minor, played brilliantly by Mme. Aus der Ohe. "The enthusiasm of the audience was greater even than it had been in Russia." The song, O, wie schmerzlich, sung by Mrs. Carl Alves, pleased the audience no less, and the same was true of two *a cappella* choral works which were performed a day before this.

Altogether Tchaikovsky appeared in four concerts in New York, one in Philadelphia, and one in Baltimore, making six for his American tour. At these concerts the following works were performed: the Coronation March; the Third Suite; two songs for *a cappella* choir, The Lord's Prayer and Legend; the First Concerto for Piano, and the Serenade for String Instruments.

In his diary Tchaikovsky dwelt rather on what he saw and experienced here in the United States, spoke of the people he met, dealt with his controversy with Anton Seidl concerning Wagner, than on the performance of his works. Naturally he was more interested in the visit paid to a group of Russian Nihilists, in the wonders of Niagara Falls, than in the performance of his own Lord's Prayer.

Towards the end of May, Tchaikovsky left this country on board the steamer Bismarck, after having passed several, to him, all-important weeks here. It is a great pity that his stay did not encourage him towards production and his impressions found no musical outlet as they did for Dvorak.

Photo by Drucker and Baltes

JOSEF HOFMANN HEARD FROM CARNEGIE'S FAMOUS PLATFORM.

PROGRAMS OF OPENING FESTIVAL

The complete programs of the festival were as follows:

Tuesday evening, May 5, 1891, at 8 o'clock
"Old Hundred"
Overture, Leonore, No. 3.....Beethoven
Oration
Dedication of the Hall
By the Rt. Rev. Henry C. Potter, D.D.
National Hymn, America
Marche Solennelle.....Tchaikovsky
Conducted by the composer
Te Deum.....Berlioz
(First time in New York)
For tenor solo, triple chorus and orchestra.
Soloist, Italo Campanini

* * *

Wednesday evening, May 6, at 8 o'clock
Elijah, oratorio for soli, chorus and orchestra...Mendelssohn
Soloists: Antonia Mielke, Miss Anna L. Kelly, Marie Ritter-Goetze, Andreas Dippel, Mr. Thomas Ebert, Emil Fischer, Mr. Bushnell

* * *

Thursday afternoon, May 7, at 2 o'clock
Overture to Figaro.....Mozart
Grand finale, Act II, Figaro.....Mozart
Mrs. Mielke, Miss De Vere, Mrs. Goetze, Mr. Dippel, Mr. Reichmann, Mr. Fischer, Mr. Behrens
Suite No. 3, for orchestra.....Tchaikovsky
Conducted by the composer
Aria from L'Esclarmonde.....Massenet
Miss De Vere
Aria from Hans Heiling.....Marschner
Theodor Reichmann
Prelude and finale from Tristan und Isolde....Wagner

Friday evening, May 8, at 8 o'clock
The Seven Words of Our Savior.Heinrich Schütz (Seventeenth Century) (First time in America)
For soli, chorus, string orchestra and organ.
Soloists: Antonia Mielke, Marie Ritter-Goetze, Andreas Dippel, Theodor Reichmann, Mr. Ericson Bushnell
Two A Cappella Choruses.....Tchaikovsky
Pater Noster
Legend
(New; first time in America)
Conducted by the composer
Sulamith.....Leopold Damrosch
For soli, chorus and orchestra.
Soloists: Antonia Mielke, Andreas Dippel

* * *

Saturday afternoon, May 9, at 2 o'clock
Fifth Symphony, C minor.....Beethoven
Songs
To Sleep.....Walter Damrosch
So Schmerzlich.....Tchaikovsky
Mrs. Carl Alves
Concerto for piano with orchestra, B flat minor..Tchaikovsky
Miss Adele Aus der Ohe
Conducted by the composer
Prelude and Flower Maiden Scene, from Parsifal.....Wagner
For six solo voices and female chorus.
Mrs. Gerrit Smith, Mrs. Toedt, Miss Kelly, Mrs. Koert Kronold, Mrs. Alves, Mrs. Morris

* * *

Saturday evening, May 9, at 8 o'clock
Israel in Egypt, oratorio.....Handel
For soli, double chorus and orchestra.
Soloists: Miss Kelly, Mrs. Toedt, Mrs. Alves, Mr. Dippel, Mr. Fischer, Mr. Bushnell

Dedicatory Concert at Carnegie Hall

(*Continued from page 7*)

New York before under Mr. Thomas' baton. . . . With the exception of Brahms, he (Tchaikovsky) has no peer as a variation writer. The brilliant polacca which closed the movement received a fiery reading and pandemonium reigned. . . .

Photo by Reutlinger

CLEMENTINE DE VERE-SAPIO,

at the time of her appearance on one of the opening concerts of Carnegie Hall, directed by Walter Damrosch. Mme. Sapio sang the aria from Esclarmonde by Massenet.

The large audience insisted on the composer receiving their plaudits until he was almost exhausted. Nobody appeared more delighted at Tchaikovsky than Walter Damrosch, who led the applause."

Regarding the hearing of the Piano Concerto in B flat minor, no longer a novelty at that time, the Courier critic wrote: "Tchaikovsky again . . . was saluted royally by a very large and overheated audience." ("The hall is not a cool one despite its size," the scribe reported in a day of late spring and before air-conditioning was invented.)

"The concerto, which we have heard from Mr. Rummel and from Mr. Joseffy, went very smoothly—too smoothly, in fact, for its dramatic force and almost barbaric fire and fury. Miss Adele Aus der Ohe is altogether too ladylike in her style to interpret Mr. Tchaikovsky's passion laden phrases. She played in a prim, neat fashion, that utterly killed the fragrance of the delicate scherzo with its valse-like rhythm. The work was eminently better interpreted by Helen Hopekirk with the Nikisch band in Boston. Mr. Tchaikovsky conducted with his usual vigorous fashion, and with the pianist was recalled many times."

Some other features of the festival, such as the American premiere of Heinrich Schütz's The Seven Words of Our Saviour, which today would doubtless create much interest, as older music is more cultivated and understood, made a rather indifferent impression. The critic thought that "to modern, not to say unreligious ears, the whole work sounded dreary and tame to a degree. . . . In addition to that Mr. Reichmann, whose task was evidently distasteful to him, sang persistently out of tune. . . . The audience looked very serious but were at heart bored to death. Even Mr. Carnegie, who received every night on his entrance a salvo of applause, disappeared, probably to take some air, as there was little in the music."

Elsewhere in the course of the festival there were some charges that the musical fare was either not varied enough or consisted of works that could be heard easily on any other occasion. This was the case with Elijah and Israel in Egypt, the latter at that time among the most popular oratorios.

Milford's Pilgrim's Progress for Baltimore Festival

BALTIMORE, MD.—The American premiere of Robin Milford's The Pilgrim's Progress will be given as a final event of the two-day Sacred Music Festival under the direction of W. Richard Weagly at Brown Memorial Church in this city. The recent setting by Milford of the Bunyan classic will be given by a chorus of 100. The role of Christian will be sung by Harold Haugh, tenor soloist of the Brick Presbyterian Church of New York City.

The festival will open on Thursday, May 8, with a lecture by Dr. Helen Dickinson, of Union Theological Seminary. At 4:15, Virgil Fox, concert organist and a member of the Peabody Conservatory faculty, will give a recital. In the evening, Elisabeth Schumann will present a Lieder recital. The three programs of the following day will be opened at 2:30 in the afternoon with a lecture by Nadia Boulanger, to be followed at 4:15 with an organ recital by Donald Willing, organist and choirmaster of Plymouth Church, Cleveland, Ohio. The Milford work will be sung in the evening.

GUSTAV KLEMM.

"Music Hall's" Opening

By GUSTAVE L. BECKER

Half a century ago, when my sister Dora (pupil of Joachim) and I (pupil of Moszkowski) had recently returned from our music studies and public appearances abroad, I found one of the most vivid impressions to be that of attending the opening night celebration and several of the subsequent concerts of the five-day Music Festival given at Carnegie Hall.

All evidently enjoyed and admired the beautiful new hall—its size, shape, decorations, its brilliant and effective lighting. I don't remember what Bishop Potter said in his dedicatory address, but I was duly impressed, and so seemed to be the large audience. "Old Hundred" was devotedly and fairly well sung by the chorus, and there were many voices in the audience that spontaneously joined in.

One of my most profound of those early Carnegie Hall impressions was that when I listened with more than usually alert ear to the first piano recital that Paderewski gave here. He then already showed much of his later always enlarging and further ennobling scope of musical interpretative genius.

I was glad to be personally acquainted with several of the participants of this festival. On one occasion, not long after these festival days, my sister, as violinist, and I took part in a concert at which Clementine De Vere was the soprano soloist. Conrad Behrens was the assisting artist at a concert that I gave at the old Mendelssohn Hall, not long after the Carnegie Festival. Wenzel Raboch, Frank L. Sealy and I, as friends, had many a cordial confab during this period, at our Manuscript Society. Dr. Geritt Smith was then its president.

Dr. Walter Damrosch and I met a number of times when my sister Dora played in concerts to his excellent orchestral accompaniments. Later Dr. Damrosch consented to act as a member of a committee to confer on Standards of Music Teaching, to be formulated for the next New York State Music Teachers Association's convention.

Impressions of the Opening

Reverting to the opening festival, I must say that Dr. Damrosch was not only the instigator of the event, but he seemed the very heart and soul of everything taking place, in each of the six programs, not only when he conducted the orchestral and choral works.

Of course I was thrilled to see Tchaikovsky conduct his own compositions, though, at the time, I heard some of the orchestra musicians say that they were not able to do their very best in these performances, inasmuch as Tchaikovsky, at the rehearsals, did not speak their language, and also that it seemed to them he was a much better composer than conductor.

At these concerts I for the first time heard Mendelssohn's Elijah, and for days thereafter felt transported into higher spheres. Dr. Damrosch conducted this work. One of my observations was the striking difference in vocal methods of the two principal tenors, Campanini and Dippel.

Photo by Cesar Algen

PADEREWSKI PLAYING IN CARNEGIE HALL

Some Recollections

By F. W. RIESBERG

Mr. Riesberg has been a valued member of the Musical Courier's staff in New York and in Buffalo for more than fifty years.

Jaime Nuno, born in Spain, during Civil War days was appointed Bandmaster-General of Maximillian's ill-fated Empire of Mexico. He became celebrated as the composer of the Mexican National Hymn, and as such was feted in 1904 by President Diaz of Mexico. He subsequently took up residence and married in Buffalo, N. Y., where he became prominent as conductor and voice teacher. His son, James P. Nuno, a New York business man and former church and concert singer, recently related some interesting anecdotes of the opening of Carnegie Hall.

"My dad had a studio in the then new Carnegie Hall when it was formally opened, and I became thoroughly familiar with the building," said James Nuno. "Prowling around, I discovered I could look down through an opening in the proscenium, with a birdlike view of the stage immediately below, and here I witnessed entire programs.

A "Bird's-Eye" View

"Features of the opening festival included a long address by Bishop Potter; a boys' choir of 100 singers led by Wenzel Raboch, and who were up to all sorts of tricks during the evening; an operatic aria sung by the new coloratura soprano, Clementine deVere (now Mme. Sapio), who was known as 'the second Patti'; several Italian favorites of the period, including the famous tenor, Italo Campanini; another tenor, Andreas Dippel, afterward a director of the Metropolitan Opera Company; and burly Emil Fischer, bass, the famous Hans Sachs of Die Meistersinger.

"I well recall the youthful, good-looking Walter Damrosch, upon whom fell his father's mantle, who conducted both the Oratorio Society of 300 singers, and the Symphony Society orchestra, both founded by his late father, Dr. Leopold Damrosch. I also noted the perplexity of the orchestra, who did not understand the conductorial motions of Tchaikovsky, who led his Marche Slave, and received general recognition as the natural follower of Rubinstein. Americans on the stage included Mme. Gerrit Smith, Mrs. Theodore Toedt, Mrs. Carl Alves, Hattie Clapper Morris, Ericson Bushnell, Frank L. Sealy, and other artists.

"The mass-chorus of 500 mixed voices struck me as unwieldy in Berlioz' Te Deum, a very difficult work. The presence of Damrosch's father-in-law, James G. Blaine, the then Secretary of State, known also as 'the plumed knight,' was noted. Of course Andrew Carnegie received an ovation, which reminds me that when he was asked 'Why do bagpipers always walk when they play their instrument?' he replied 'Hoot, mon! t' get away from the music.' It was said that Tchaikovsky did not enjoy the proceedings, mostly because he did not understand English."

Carnegie Hall was originally called Music Hall, a fact which is said to have caused some European artists to decline engagements to appear there, for they thought it a sort of London music-hall.

I distinctly recall one of Adelina Patti's "farewell" appearances there (Huneker of the Musical Courier coined the apt phrase "Patti, the Peerless Fareweller"), for she was fairly pushed on the stage to sing—she had arrived at a stage of dotage.

The Hall in Later Years

A vivid memory is of Richard Crooks' first appearance in the hall. Damrosch gave him an audition one May, and with the perspicacity for which he is known, commissioned the young tenor to learn a solo and duet from Siegfried. Crooks was at that time an office employee of the Mutual Insurance Co., also tenor of All Angels Episcopal Church, where he had previously been one of the boy sopranos. Early that autumn he was duly summoned to attend rehearsal in Carnegie Hall with the orchestra, and Florence Austral, soprano.

Interested in the young chap, I too attended this rehearsal, and witnessed his sauntering on the stage, but without any musical score. Thereupon Damrosch remonstrated with him, his motions evidently meaning "Where's your music?" To this Crooks replied, not with words, but pointing to his head. Proceeding to sing, he did so well that at the close the men of the orchestra broke into spontaneous applause—a very unusual tribute. A month later he toured New York State with the orchestra, and his subsequent career is well-known.

Nikisch as a Taskmaster

Another memory is of Artur Nikisch, famous conductor in the 80's of the Boston Symphony Orchestra, who, following an interim in Europe, returned to the United States to conduct the London Symphony Orchestra. Attending this rehearsal, I witnessed the tremendous energy and concentration expended by him, for he was overwhelming in his demands from the players. The opening big swell on the unison C did not please him at all; he played it over and over, until he attained the desired climax. At the close of the rehearsal the present scribe found himself so exhausted that he went home and to bed.

168 EAST 71ST STREET

March 26, 1941

I do not think that there is any music hall in the world that can boast of so many important musical events within the last fifty years, as Carnegie Hall. The list of great artists who have appeared within its walls during this period virtually comprise all to whom Apollo and the Muses have given their special protection and blessing.

Walter Damrosch

RECALLS OLD STUDIOS

Carl Roeder Remembers the First Tenants of Building

Carl M. Roeder has been an occupant of Carnegie Hall for forty of its fifty years. Present at the opening concert in the hall, Mr. Roeder has two lasting impressions of that occasion, first the appearance of Tchaikovsky conducting and the dedicatory address of Bishop Potter.

Ten years after he came to Carnegie Hall from his Steinway Hall studio in 14th Street, and shared a studio with Francis Stuart, from California, Mr. Roeder moved to his present accommodations where he has remained since. For a time also he was associated with the late Alfred Y. Cornell, voice teacher and coach. Opposite his studio at the time was that of J. Campbell Phillips, while adjoining was the one of Sig. Carboni, operatic teacher.

Also among the teachers in the building was Eugene Heffley, who, Mr. Roeder said, was the teacher of Hans Barth and Marion Bauer and who later was instrumental in the founding of the MacDowell Club. Mr. and Mrs. Dennis Meehan were teachers of voice, the latter continuing after her husband's death. John Brady had a piano studio nearby but was also interested in art. Mr. Roeder explained that the latter had written a book, Mrs. Featherweight's Musical Moments, and illustrated it.

Another artist in the building was Charles P. Gruppe, who specialized in landscapes. J. Danielson, Richard Percy, Julius Meyer, Walter O. Robinson were among the other teachers whom Mr. Roeder recalled. He also mentioned the singers' agency, conducted for many years by Charlotte Babcock, and now carried on under other auspices.

Mr. Roeder also called to mind Nicholas Elsenheimer, piano and theory teacher, who, he said, was the instructor of Grace Castagnetta.

"Many of the teachers lived in their studios," he said. "All of us were interested in recitals by each other's pupils which were held in the Carnegie Lyceum, beneath the present auditorium and with seats for 400 including boxes. In addition to such concerts, the Lyceum was used for rehearsals by dramatic schools, many of which were in the building."

Turned Pages for Saint-Saëns

Mr. Roeder not only remembered the opening concert at Carnegie Hall but also the concert there by Saint-Saëns. "He played a Beethoven sonata, considered chamber music in those days, and his manager wanted someone to turn pages and asked me to do so," he said. "I may not remember those pages, but I never will forget how Saint-Saëns came on the stage, wearing white gloves and slowly removed them before seating himself at the piano."

Among the conductors, Mr. Roeder likes to recall Vassily Safonoff and his reading of Tchaikovsky's Pathetique Symphony. "I had a friend with me," he said, "at the concert, about the time of the Russo-Japanese War, and this man told me that if the Russians fought with the enthusiasm with which Safonoff conducted, the Japanese would be speedily defeated."

Three Choir Festival in N. Y.

LAZARE SAMINSKY

The annual Three Choir Festival, held at Temple Emanu-El, New York, on March 28 and 29, again offered a rare garnering of music from many centuries. Arranged with discriminating taste by Lazare Saminsky, director of music at the Temple, it enlisted the mixed choir of that body under his direction; the Columbia University Glee Club, under James Giddings, and the Women's Chorus of Lawrence, L. I., led by Isadore Freed.

The opening session included Music of the Old Civilization. It was prefaced by a tribute to the late Pitts Sanborn by Mr. Saminsky, after which the organist, Gottfried Federlein, played an excerpt from a Saminsky setting of Mr. Sanborn's La Vie de Bordeaux, and a version of part of Perotinus' Quadruplum Organum. The choir sang Si Ascendere (Mozarabic, 12th century), and a Palestinalied by Walther von der Vogelweide, arranged by the director. Rita Sebastian, soprano, and Cliff Marvuot, baritone, were heard in a delightful Ballad by Francesco Landino. Other rare choral works were by Heinrich Finck, Jacques Mauduit, and Orlando Gibbons, followed by an excerpt from Lord Hayes' Mask, by Campion, in which Eleanor Alexander, Helen Yoscowitz, Lucien Rutman and Ludwig Anger sang. The choir gave Gluck's Out of the Deep as a final number of this superb group.

Rebecca Clarke, English composer, appeared as soloist in her Passacaglia on an Old English Song and Ancient Chinese Song arranged for viola and piano. The last in particular won a popular success, while the Passacaglia was laid out on broad lines.

New Works Premiered

Music of the New Civilization presented the Columbia Glee Club in works of Andrew Law, Douglas Moore (A Prayer for England, words by William Rose Benet) and an excerpt from William Schuman's cantata, This Is Our Time. The singers under Mr. Giddings achieved success for their forthright style and resonant performance, particularly of the Moore work, a solemn prayer for patriotic faith in England's struggle.

Dorothy Westra, soprano, was heard in a brief Triptico Floral by Honorio Siccardi of Buenos Aires. A plangent modern Organ Chorale by Roger Sessions was played by Mr. Federlein. Douglas Moore appeared in person to conduct his attractively - harmonized choral work, Dedication (poem by Archibald MacLeish). First hearings were given by the Emanu-El Choir of Miriam Gideon's fresh-colored Slow, Slow, Fresh Fount; Mr. Saminsky's modern Prelude to Man (Song of Lilith, and Yahve, the Mind, to text by Chard Powers Smith), the latter section particularly inspiring and thoughtful in style, and a melodious The Lord Reigneth, by Normand Lockwood, followed by a Laudate by Florent Schmitt.

Music in Morning Service

The second session on the first day brought Music by Americans of the Past and Present. The soloists were Estelle Hoffman, soprano, and Elizabeth Dunning, contralto, assisted by Mr. Federlein. Organ works included a Fantasy on a Chant from Old Mexico, by Paul A. Pisk; Tonadas by Humberto Allende (Chile), Preludes by MacDowell and Juan Carlo Paz (Argentina), and Canadian songs arranged by Ernest MacMillen. Choral works and sacred arias heard were by Frank van der Stucken, Horatio Parker, Lewis Isaacs, Frederick Jacobi and Leo Sowerby.

The Saturday morning program in the Temple proper conducted by Saminsky, again allied a high type of choral and organ music with the morning service. With Moses Rudinov as Cantor, the singing was of fine fervor and refinement. Willard Irving Nevins, guest organist, played a Biblical Sonata by Kuhnau and the Prelude to Werner Josten's Joseph and His Brethren. Choral works of the morning included scores by Paul Dessau, Harvey Gaul, Healy Wilan; excerpts from Ernest Bloch's Sacred Service, in observation of the composer's sixtieth birthday; Marion Bauer's Priestly Benediction sung by Emanu-El choir, and Isidore Freed's In My Distress I Called, performed by the Women's Chorus of Lawrence, L. I.

R. M. K.

Columbia Opera Tours

Armand Bagarozy, general director of the Columbia Opera Company, will present performances in Buffalo, Auburn and Binghamton, N. Y., on a tour opening April 25. Lanny Ross, Adriana Caselotti, Michael Bartlett, Ethel Barrymore Colt, Louise Caselotti and Alfred Chigi are members of the company, with Edward Lebegott as conductor.

Steinway & Sons Announce Election of New Officials

In addition to the recent appointment of Frederick A. Vietor as general manager, Steinway & Sons has announced that Dudley P. Felt, a partner in the firm of Robert Heller & Associates, Inc., of Cleveland, and Jerome F. Murphy, president of M. Steinert & Son Company, Inc., of Boston, have been elected members of the Board of Directors. Stuart B. Miller has been appointed comptroller.

Paul H. Schmidt associated with the company for more than 40 years, has retired as a director. While on leave of absence for his health in California, he will continue his affiliation with the company in a special capacity.

Bearns Music Prize Won by Arnold Chaitman

The Joseph T. Bearns Prize of $1,200, given annually by Columbia University for a musical composition by an American between the ages of 18 and 25, to encourage young composers "of outstanding talent and promise," has been awarded to Arnold Chaitman of Dorchester, Mass., a student of the New England Conservatory of Music, for his Classical Sinfonietta.

The work was played over a nationwide radio hookup in 1939 by the Conservatory Orchestra.

A second prize of $900 went to Milton B. Babbitt of Princeton, N. J., for his Music for the Mass, for mixed voices. Born in Philadelphia in 1916, he attended music classes at the New York University Washington Square College in 1934 and 1935. Since then he has studied privately.

FREDERICK A. VIETOR,

whose appointment as general manager of Steinway & Sons has just been announced. A great-grandson of Henry Engelhard Steinway, founder of the company, Mr. Vietor has been associated with Steinway & Sons since 1913, and since 1930 has been a member of the Board of Directors.

RUTH PAGE and FRIENDS IN AN AFTER-PERFORMANCE SNACK.

With the dancer, left, are Jan Kiepura, Thomas H. Fisher, Angna Enters and Philip Maher.

Summer Music Plans

(Continued from page 5)

cial program is contemplated on July 4 at the base of the Washington Monument in Mount Vernon Square.

Berkshire Festival at Tanglewood

With Serge Koussevitzky again in charge, the Berkshire Symphonic Festival will consist of nine concerts at Tanglewood, between Stockbridge and Lenox, Mass., on Thursday, Saturday and Sunday evenings, from July 31 to Aug. 17. The Boston Symphony Orchestra will participate and the program includes the performance of Beethoven's Missa Solemnis. The concerts will be in three series: the first on July 31, Aug. 2 and Aug. 3; the second including Aug. 7, 9 and 10; and the third on Aug. 14, 16 and 17.

At Syracuse summer activities will center about the College of Fine Arts. Five concerts under the direction of Andre Polah are planned for the orchestra with many student recitals.

Active Schedule in Milwaukee

The summer season in Milwaukee will open on June 24 with Jessica Dragonette as soloist. On July 1 Fray and Braggiotti, duo-pianists, and Lucille Manners, soprano, appear; July 8 brings Dennis Morgan; July 22 Kirsten Flagstad and Edwin McArthur; July 29 Marion Claire, Henry Weber and Michael Bartlett; Aug. 5, Helen Jepson with the Milwaukee Sinfonietta; Aug. 12, John Charles Thomas; and Aug. 19, James Melton and Francia White. Dr. Sigfrid Prager will conduct the Milwaukee Symphony Orchestra at these concerts, which are sponsored by the Milwaukee County Park Commission.

Southwest and West Programs

In the Southwest, a series of light opera performances, extending over 10 weeks, is planned at the Fair Grounds in Dallas by J. J. Shubert. Everett Marshall is expected to open the season next month in Blossom Time. A new work by Jean Schwartz and Harry Revel is scheduled. There will be an orchestra of 25 and a chorus of 50.

Dr. Otto Wick will conduct combined choral and orchestral concerts in the Sunken Garden Theatre as part of the summer activities at San Antonio. Resident talent will also participate in a series of performances by the San Antonio Civic Opera Company, Mrs. Lewis Krams Beck, president.

The 24th season of summer Pops is planned at the Public Auditorium in Cleveland, with Rudolph Ringwall and guest leaders directing twelve concerts by the Cleveland Orchestra. These will be given in July and August. The Comic Opera Company, Handel Wadsworth, director, is planning a series at Cain Park with a personnel of 175. J. Noble Richards, recreation commissioner, is preparing concerts at the Edgewater Park bandshell, and Charles G. Dawe is in charge of choral programs at Cain Park.

A feature of the annual Bach Festival on June 6 and 7 at Baldwin-Wallace College in Berea is the St. John Passion, with five numbers from the first version being incorporated.

The Ravinia Festival heads the music activities in Chicago. This opens on July 1 and continues for six weeks, with concerts on Tuesday, Thursday and Saturday evenings. Conductors scheduled include Dr. Frederick Stock, Pierre Monteux, Sir Thomas Beecham and Carlos Chavez. The Budapest Quartet will give a series of chamber music programs at the Theatre in the Woods. Band concerts are also planned in the parks.

Hollywood Season Extended

An extension of two weeks has been made this year, the 20th of the Hollywood Bowl Symphonies Under the Stars which opens on July 8. Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Association, which presents both the winter and summer seasons by the Philharmonic Orchestra, has engaged Bruno Walter for four concerts. Several operas and ballets are under consideration.

In Redlands Bowl, the Redlands Community Music Association, Mrs. George Emmett Mullen, president, opens for the 18th season on June 17. Two concerts weekly for 12 weeks will be given. Mozart's Marriage of Figaro, directed by Richard Lert, and another, under the baton of James K. Guthrie, will be sung in English. Ballets are to be given by the Belcher and Myra Kinch dancers.

Artists engaged include Fray and Braggiotti, duo-pianists; Jakob Gimpel and Rudolph Reuter, pianists; Fernanda Doria, mezzo-contralto, and Edward Wellman, baritone.

NEW YORK RECITALS BRING MANY EVENTS TO VARIOUS HALLS

Spring brought with it a large quota of recital-givers in New York's chief halls. From March 21 to April 2 there were more than the average number of such events, though just before Easter they were destined to thin. Pianists again were exceedingly numerous, and included Alexander Borovsky, returning after ten years' absence, and appearances by E. Robert Schmitz, James Sykes, Clara Rabinovitch, Jeanne Behrend, Ray Lev, Edna Bockstein, William Masselos, Marthe Pollak, and Andor Foldes. A new duo-piano team bowing was that of Joan Moore and Harold Triggs. Violinists included Inez Lauritano, Arianna Bronstein, Helen Teschner Tas, Arlie Furman, Eudice Shapiro (with Irene Jacobi, pianist, in sonatas at League of Composers concert), Samuel Dushkin (with Farbman Symphonietta). Vocalists were headed by Frieda Hempel, returning after several years' absence in recital; Yves Tinayre (with New Friends of Music Orchestra), Maria Maximovitch, Martha Daughn-Locker, Desi Halban and Marguerite Meeker, sopranos. Choral events, as usual at this season, were numerous, and included appearances of the New York Oratorio Society in Bach's Mass in B Minor, the Tuthill Oratorio Society in the St. Matthew Passion, and Paul Boepple's conducting of Brahms' Requiem by the Dessoff Choirs. The Harvard-Radcliffe, Middlebury College, and College of St. Elizabeth choruses also appeared.

James Sykes, Pianist, in Recital

James Sykes, American pianist from Colorado, gave a matinee recital in Town Hall on March 21. Modern composers figured prominently on his program, which consisted of Beethoven's Sonata in A, Op. 101, Schumann's Fantasie, Schönberg's Suite, Op. 25, a work by Robert Sessions (still in manuscript) and Sessions' Sonata, a group by Villa-Lobos, and works by Carlos Chavez and Kurt Kennan. Any pianist who selects such a program must feel attuned to modern times, and, as was to be expected, Mr. Sykes was at his best in the latter half of the concert. His Beethoven and Schumann suffered from blurred pedalling and an insufficient dynamic range; but in the modern group he adopted a clean, crisp approach and an objective viewpoint that were eminently suitable for the music under his fingers. His performance in the Sessions, Schönberg, and Villa-Lobos works were praiseworthy, as was his initiative as a program builder.

Inez Lauritano's Violin Program

Inez Lauritano, Italian-American violinist, in her first New York recital since 1936, attracted a large audience to Carnegie Hall on March 21. Miss Lauritano studied both under Louis Persinger and the late Leopold Auer and plays with technical facility. She gave the Respighi arrangement of the Vivaldi Sonata in D minor, Tartini's Variations on a Theme by Corelli with tribute to Kreisler's influence, Cesar Franck's Sonata, in which she sometimes yielded to a slight imperfection of intonation, but realized the mood, dramatic effect and structure of the whole, and the Tchaikovsky Concerto, given a sparkling interpretation. Miss Lauritano closed with two first performances of works by Prokofieff and Shostakovitch, and others by Samazeuilh and De Falla. Artur Balsam's accompaniment was reliable and unobtrusive.

Arianna Bronstein Plays With Small Ensemble

With the assistance for several numbers of a small string ensemble, Arianna Bronstein, 15-year-old violinist, was heard in Town Hall on March 21. She had first appeared in New York three years ago. With the ensemble, capably led by Robert Hufstader, she was heard in a sonata in G minor by Henry Purcell and works of Veracini, Corti and Fiocco, all arranged by Hubert Traversi. The rest of the list was given to piano accompaniment by Gregory Ashman, and included the Bruch concerto in D minor, and works by Chopin-Milstein, De Falla-Kreisler, Szymanowski, Stravinsky-Dushkin and Wieniawski.

Miss Bronstein has obvious gifts for violin playing, especially in passages where she is able to show the full vibrancy of her agreeable tone. In the faster movements, despite expert attack and spirited manipulation of the bow, she was not always free of intonation inequalities. The audience was profuse in its appreciation and requests for encores.

Clara Rabinovitch in Deferred Concert

The Town Hall matinee of March 22 presented Clara Rabinovitch, pianist, in her program which had had to be deferred because of illness. Two chorales of Buxtehude, arranged by Colin McPhee prepared the way for two Rameau items and then came Schubert's A major sonata. Schumann's Symphonic Etudes and a bevy of Debussy concluded an eclectic list wherein Miss Rabinovitch showed again her digital skill and clarity of pianism. The Buxtehude offered sonorities and the Schumann was faithfully delineated. But the highlight of her program was provided in the Debussy wherein the mood and style were reproduced with complete understanding and appreciation. The audience was appropriately applausive.

College of St. Elizabeth Glee Club Sings

The College of St. Elizabeth Glee Club, conducted by Frederic Joslyn, appeared at Town Hall on March 22. The program was typical of such occasion, being a melange of works ranging from Vittoria to Respighi, with Davis, Woodman, Dunhill, Ketterer, and Jenkins among them. On the whole the group showed itself to be a well-coached, well rehearsed ensemble. Soprano solos were contributed by Helen Barsch and two piano duos by Anita Falla and Ann Thurman.

Jeanne Behrend in American Music

If the American Eagle did not exactly scream at Jeanne Behrend's Town Hall piano recital on March 23, at least he emitted some quite agreeable sounds, represented by Alexander Reinagle's sonata, another by Charles T. Griffes, preludes by George Gershwin and Rosario Scalero, and a Scherzo by the recitalist. In addition, Miss Behrend played Beethoven's opus 90 sonata, and shorter numbers by Poulenc, Debussy, Villa-Lobos, Brahms, Sibelius and Rachmaninoff.

Reinagle (1756-1809), an Englishman, came to this country in 1786, settled in Philadelphia and won an extensive reputation as a composer, conductor, teacher, and manager of theaters in Philadelphia and New York. His sonata is in the lighter European classical style of its period, and Miss Behrend set forth the work with the simplicity and liveliness it requires.

Griffes' music, tinged with twentieth century harmonic atmosphere, and other advanced writing, also fared well at the hands of the performer. The Scalero canonic preludes are scholarly, well made, and effective in their briefness. Miss Behrend's own composition has fancy, taste and charm. Her pianism throughout was polished in execution, musically of fine authority, and impeccable in matters of tone, dynamics and phrasing.

Tinayre With New Friends Orchestra

Owing to a change of program, Roger Sessions' Symphonietta was not given at the concert of the New Friends of Music orchestra on March 23. Instead the program included three rare items of older music, and works by Haydn and Tchaikovsky. Yves Tinayre, French baritone, sang Guillaume de Fay's setting of a Petrarch sonnet, Stanza alla Vergine; a Motet pour Paques by Nicolas Gombert, and a rare and complicated Monteverdi Concertato for solo voice and nine instruments. The soloist was, as usual, a skilled and adroit master of unusual and taxing intervals. His legato style and intensity were noteworthy. The orchestral parts were ably conducted by Fritz Stiedry, who also led sparkling versions of the rare Haydn Symphony in F major, No. 67, and Tchaikovsky's Serenade for strings.

Debut of Moore and Triggs, Duo-Pianists

It is a real pleasure to welcome into the ranks of foremost two-piano teams, the new one of Joan Moore and Harold Triggs, who made their New York debut at Town Hall on Sunday evening, March 23, before an audience largely of keyboard connoisseurs.

Miss Moore is English (her husband being on war duty in his native country) and Mr. Triggs is American. The artists have been associated musically only five months or so, a remarkable circumstance considering the outstanding ensemble they have been able to achieve.

Their program consisted of the Bach-Maier Sicilienne; Bach-Bauer Fantasia and Fugue in A minor; Mozart-Saar Haffner Serenade; Beethoven-Saint-Saëns Variations; Notturno and Tarantella from the Neapolitan Rhapsody Piedigrotta (first time for two pianos in New York), Castelnuovo-Tedesco; Five Surrealist Afterludes (first time for two pianos), Triggs; and Danse Brésilienne, Milhaud.

Complete musical understanding and affiliation, as well as of tone and technic, distinguished the performances of the players. They made uncommonly dramatic exposition of the Bach Fantasia and Fugue, and were highly stylistic and polished in the Mozart number, nuancing subtly and with delightful delicacy and precision of fingers. The Saint-Saëns Variations have never been done better in New York. Vim, compelling rhythm, plentiful color and rich fancy were in the playing of the other compositions, of which the imaginative and cleverly fashioned pieces by Triggs made the most pronounced impression. This was altogether a recital of rare taste and musical aristocracy, and a true triumph for the young partners.

Ray Lev Heard Again

The vibrant and versatile performance of Ray Lev, American pianist, again attracted New York's concert-goers to Carnegie Hall where on March 24 the gifted artist met and vanquished a program laden with technical and substantial material. Miss Lev, who embodies the essence of power and breadth of tone, but who at the same time is blessed with a sensitive discrimination and poetic outlook, as can be felt in her Schumann and Chopin, obviously prefers the heroic style. She employed it to advantage in the Chaconne of Bach-Busoni, Schumann's Davidsbundlertanz and compositions of Prokofieff and Dohnanyi while her Chopin captured a genuinely meditative mood.

(*Please turn to page 12*)

Boulanger Conducts Rarities In Testimonial to Paderewski

Photo by Harcourt

NADIA BOULANGER

In connection with the National Paderewski Testimonial to aid the Polish cause, a Carnegie Hall concert was sponsored on April 4, conducted by Nadia Boulanger, famed French musician.

The program was of unusual nature, consisting of unfamiliar religious music, performed by forty-five members of the Philharmonic Orchestra, the Potsdam State Crane Choir, and an unusually large number of soloists—fifteen in one work, two in another.

Four compositions were done, Schütz' History of the Resurrection of Jesus Christ (New York premiere); Requiem Mass by Fauré; part of Szymanowski's Stabat Mater; and Bogurodzica Dziewica, 14th century Polish hymn.

The work by Heinrich Schütz (1585-1672) dates from 1623, and has all the melodic formality and thorough counterpoint of the period, but nevertheless shows the composer as a sort of reformer who strove to widen the accepted character of oratorio by giving it greater freedom in dramatic expression. The Fauré music is conventional and light, but not unattractive. Szymanowski fluctuates between the ancient and modern formulas and uses the massed voices smoothly and effectively.

The performances were good, with the Boulanger baton in impressive command. That phenomenally gifted woman again demonstrated her fine artistic instincts and authoritative musicianship, and the audience spent an informative and solidly satisfying evening without any of the mundane excitements that attended the oratorio seance led by Stokowski earlier in the week.

Helen Hosmer headed the chorus (which sang exceptionally well) in the Schütz score. The soloists of the concert included Rose Dirman, soprano; Elisabeth Wysor, Viola Silva, Winifred Heidt and Pauline Pierce, mezzo-sopranos and altos; William Hain, Hardesty Johnson and Edward Dudley, tenors; Raoul Nadeau, Doda Conrad, William Gephart, John Herrick and Nino Carboni, baritones and bases. Louise Talma played the organ, and Ralph Kirkpatrick the harpsichord. Doda Conrad and William Hain shone by reason of their clear diction. Vocalism that focussed especial attention was that of Messrs. Nadeau, Johnson and Gephart, and Mmes. Wysor, Heidt and Pierce. In the Fauré Mass, there was fluent and musically high pointed singing by Mr. Conrad and Miss Dirman.

N. L.

LUCILLE
MANNERS
SOPRANO

Photo by Bruno of Hollywood, N. Y.

Captivates Toronto Audience at Massey Hall

Girls ran into Massey Hall last night, to be on time for Lucille Manners—"The Kitty Foyle of radio" as someone called her in a broadcast. The hall was full, perhaps the largest audience ever faced by this honey-gold blonde. Lucille's advent to the piano with Betsy Culp from Holland, her accompanist, was a scamper of ecstasy. She had come to be happy, giving her audience a good time. . . . Ravel's Enchanted Flute was a rare specimen of limpid vocalization . . . Transformation by Watts, a lovely fresco of melody; . . . in the Baby's Eyes, one had the charm of idyllic humoresque. Wind by Bovaine, was a vivid bit of description. Engel's Sea Shell was quite lovely and Sea Moods by Tyson put the climactic cap on a group that for vocal beauty has seldom been surpassed here. The singer was brought back for an encore—Morning by Oley Speaks . . . quite gorgeously done. In an alluringly simple speech the singer told the stories of three Dutch songs: Serenade by de Lange, a gem of vocal beauty with top notes of bewitching beauty, and two folk songs of quaint humoresque and charming lyric design. Then, a palpitating Spanish song, El Morenito by Buzzi-Peccia and a love song by Sandoval. Her encore, the Jewel Song from Faust has never been sung more beautifully here by anybody. The last group, all English, presented three more unfamiliar beauties, Into the Night, Sandman, Miracle of Love (dedicated to the singer by Nilson). Carpenter's Don't Care was delightfully done in a style of highly expressive humor. Bridge's Love Went A-Riding ended the program with the prettiest vocalism ever heard here. . . .

—Augustus Bridle, Toronto Star

●

Management:
NBC CONCERT SERVICE
RCA Bldg., New York
George Engles, Director

N. Y. Recitals

(Continued from page 11)

Oratorio Society in Bach Mass

The annual performance of Bach's B minor Mass, a custom inaugurated in 1927, was given by the New York Oratorio Society, Albert Stoessel, conducting, in Carnegie Hall on March 25. Mr. Stoessel again divided it in two parts, the first section including the Kyrie and Gloria, and after the intermission, the Credo, Sanctus and Agnus Dei.

That New York is attracted to the Society's performances of the colossal work was evident in the size of the audience. Although applause was restricted to the intermission and conclusion, when it came, it was of ovational proportions. And the chorus warranted such enthusiasm, for they sang splendidly, with understanding (but not in routine fashion), and with notable enthusiasm, particularly in the climaxes. At the same time the religious aspects were not forgotten, and dignity and poignancy were both reflected.

The soloists included Lura Stover, Joan Peebles, Hardesty Johnson, Raoul Nadeau and Wellington Ezekiel, vocalists; and Mischa Mischakoff, Frederick Wilkins, Lois Wann, Josef Marx, William Vacchiano, Yella Pessl and Hugh Porter, instrumentalists. The Hall of Fame Singers and an orchestra of 60 with Edgar Schenkman as concertmaster also assisted.

Maria Maximovitch Returns

Keen musicianship and stylistic appreciation of her varied selections marked the Sabbath matinee program, on March 25, of Maria Maximovitch, returning to Town Hall after an absence of two seasons. It was a linguistic test as well as one demanding a knowledge of song styles. Here is an artist who knows the literature of the song; of Debussy, Ravel, Dvorak, Szymanowski, Labunski, Strauss, Wolf, Moussorgsky, Grieg and others and sings the repertoire with artistry. If Lieder are not a particular specialty of her equipment, the other fields more than atone for this. Mme. Maximovitch is a musician who, with subtle color and nuance, gives her interpretations by means of her voice rather than merely singing the words of a composer. Ernst Victor Wolff was a competent pianistic associate.

Helen Teschner Tas in Old and Modern Works

In her recital at the Town Hall on March 25, Helen Teschner Tas, American violinist, came forth as a rugged individualist. Mme. Tas' program made no concession to the popular fancy for trivia. It combined such substantial fare as Bach's F minor Sonata, and Partita No. 2 in D minor for violin alone including the Chaconne, and three modern compositions of larger scope, Hindemith's Sonata 1939, a Suite by Igor Stravinsky, and Ruralia Hungarica of Dohnanyi. These works Mme. Tas interpreted with the sincere and craftsmanlike musicianship for which she is known. She was to be commended for the rare worth and novel contrasts of her musical offerings. Ernst Victor Wolff added to the charm of the occasion with his light-fingered accompaniments on both the piano and the harpsichord.

Tuthill Oratorio Society in St. Matthew Passion

Lovers of choral music had an opportunity to hear a carefully rehearsed performance of the Passion According to St. Matthew of J. S. Bach by the Tuthill Oratorio Society under the direction of James A. Brown Tuthill at Carnegie Chamber Music Hall in New York on March 26. The Society performs three times during the season and has among its members soloists of a high order whose presentation of the magnificent work was both sincere and musicianly and gave promise of future achievement. A reduction of the score for piano was played with good effect by Alice Wightman.

E. Robert Schmitz Returns in Striking Program

After several years' absence from New York recital halls, E. Robert Schmitz, French pianist, returned to Town Hall on March 26. His program was attractive and varied and sensitively played. After two Scarlatti works, Busoni and Liszt Bach transcriptions, done with much cleanness and dexterity of treatment, a major offering was the Franck Prelude, Chorale and Fugue. Clarity and logic were always present, with subtlety of interpretation, feeling for mood and structure. The second half of the concert included the pianist's transcription of de Falla's Spanish Dance, works of Nin and Ravel, five Debussy preludes and dance in A major. The latter were played with consummate precision, d e l i c a c y and grace. There was much enthusiasm throughout, but particularly for the final works. A thoroughly original and logical master of technic, Mr. Schmitz applied it in this recital with noteworthy results.

Edna Bockstein's Debut

An especial flair for the modern rhythmic idiom was disclosed by Edna Bockstein, pianist, in her Town Hall debut recital on March 26. In Scriabin's fifth sonata, Op. 53, the newcomer showed a feeling for color and understanding of his style. Beethoven's sonata in E, Op. 109, Albeniz' Almeria and items of Angles, Bloch, Prokofieff and Liapounoff were also listed on her varied program.

Arlie Furman Heard in Sonatas

Arlie Furman, violinist, played sonatas of Bach (third in E major) and Adolf Busch (G major, Op. 21) in Carnegie Chamber Hall on March 26 with Hellmut Baerwald at the piano. Other items were Ferdinand Davis' Scherzo Espagnol and works of Ravel, Sarasate, Martini-Corti and Wieniawski, all played with a generous tone and technical skill. The audience was appreciative.

Martha Daughn-Locker in Debut as Concert Singer

A varied and non-routine program was selected by Martha Daughn-Locker, soprano, for her formal concert debut in Town Hall on March 27. Opening with Over Hill, Over Dale, by Cook, Miss Daughn-Locker continued with Handel's Care Salve, an air by Strozzi and then sang Lieder of Wolf, Trunk, Schönberg and Marx before Depuis le Jour from Louise. A Pizzetti air, some Foudrain songs and a miscellaneous section in English completed the formal list in which she had the expert accompaniment of Fritz Kitzinger at the piano. The newcomer merits the use of the term "a welcome addition," for she has a voice of richness, notable quality and color, always under control. Charm, personality and assurance on the stage are also on the credit side. Her sense of the stage was evident in the Louise aria and Wolf's Mausfallen Sprüchlein. Although intuitive, her interpretative ability has not entirely been developed. The large audience was effusive in greeting her work.

William Masselos Plays

Buoyancy filled the playing of William Masselos, young American pianist of Dutch-Greek ancestry, who gave his second recital in the Town Hall, New York, on March 28, the first having been his debut two years ago. Mr. Masselos played with all the verve and exuberance of his twenty-one years and despite a tendency toward harshness in the fortissimo passages during the early part of the program, his sharp articulation, the candid clarity of his staccato in Bach, the imaginative coloring with which he proclaimed the themes of the Beethoven Sonata in E flat bore him triumphantly through a demanding program. His offerings led him from Carl Philip Emanuel Bach and J. S. Bach through Brahms Debussy and Chopin, not to omit the Partita of Johan Franco, who dedicated the composition to Mr. Masselos and was present to share the applause.

Alexander Borovsky, Pianist, Reappears After 10 Years

Appearing in New York for the first time in ten years, Alexander Borovsky, Russian pianist, played works by Bach, Prokofieff, Scriabin and Liszt in Carnegie Hall on March 28. His Bach group, consisting of three preludes and fugues from the Well Tempered Clavichord, the third English Suite and the Chromatic Fantasie and Fugue, was scholarly and clean. Borovsky adjusted himself without any trouble to the Prokofieff Sonata, Op. 14. This witty and sparkling little work was admirably performed; the pianist evidently liked playing it, and the result was a brilliant and sensitive performance. Some beautiful tonal gradations and a smooth legato was evidenced in the Scriabin Poemes. Liszt's Sonnetto de Patrarca and Carnaval de Peszt concluded the program played with virtuosity and brilliance. The large audience demanded many encores from the artist.

Middlebury College Choir Heard in Varied List

The Middlebury College Choir on the afternoon of March 29 presented a fine variety of numbers at Town Hall. Admirable unanimity, correct intonation, and impressive solemnity as applied to the opening religious works by Palestrina, Vittoria and Bach, were all indicative of a splendid musicality. The choral group not only performs from memory, but also fulfills all the stringent demands of adept musicianship. Its versatility was further observed in compositions by Tchaikowsky, Makarov, Gibbons and Morley. A group of school songs, in which the listeners were invited to participate, was offered as an encore in response to enthusiastic applause by a large audience.

Frieda Hempel Returns in Song Recital

After two years' absence, Frieda Hempel returned in a recital at Town Hall on Sunday afternoon, March 30. The noted soprano looked as smart and handsome as of yore, her gowning brilliant and her manner charming. She sang a far-ranging program including Beethoven and Mozart airs, Lieder by Schubert and Brahms, Grieg and Wolf, two folksongs beloved of Jenny Lind, Strauss' Allerseelen and Serenade, the list lengthened by encores.

Miss Hempel's sense of style and artistic treatment of text, as well as individual and masterful interpretative feeling, stood her in good stead at some moments when the voice seemed not to respond fully to all her demands on it. Among the best achievements were the Wiegenlied, the two Strauss songs, and Wolf's whimsical Mausfallen Sprüchlein. Paul Ulanowsky was the capable accompanist.

(Please turn to page 14)

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION

"Sang in a style and with a tonal glory that few, if any, living singers could hope to match." —*Phila. Eve. Public Ledger, March* 11, 1941

Exclusive Management: COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System
113 W. 57th St. Division: EVANS AND SALTER, INC. New York, N. Y.

Ellen Ballon

DISTINGUISHED CANADIAN PIANIST

• • •

"Miss Ballon's playing was animated and colorful . . . the tone was suave and of a singing quality."

—NEW YORK TIMES

• • •

"Miss Ballon is gifted with much digital dexterity, and her interpretations are also characterized by momentum and vitality."

—N. Y. HERALD TRIBUNE

• • •

"Playing with imagination and verve, Ellen Ballon won the enthusiastic approval of a large audience."

—N. Y. WORLD TELEGRAM

• • •

SEASON 1941-1942

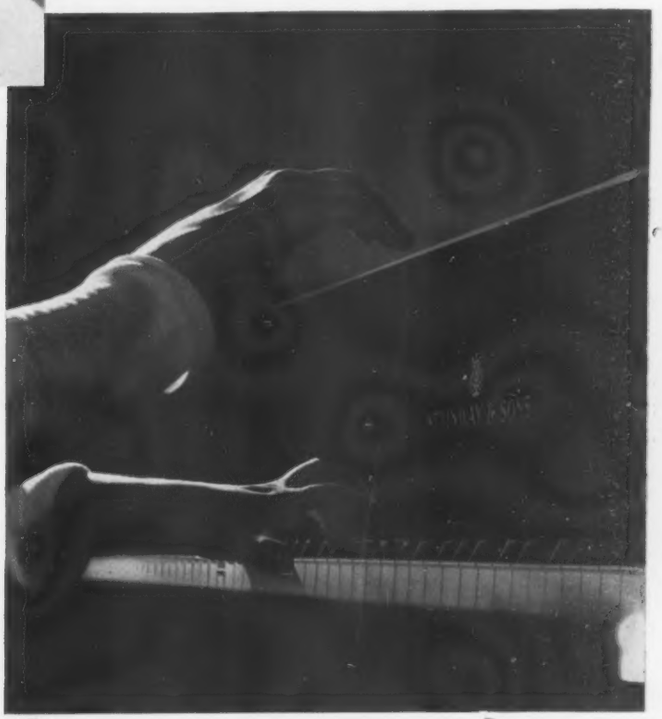
• • •

SOLOIST
TORONTO SYMPHONY ORCHESTRA
Sir Ernest MacMillan, conducting
Toronto, Jan. 6, 1942

NOW BOOKING EXTENSIVE CONCERT TOUR OF UNITED STATES AND CANADA.

•

Exclusive Management
WILLMORE & POWERS
2 WEST 45TH STREET • NEW YORK



New York Recitals

(Continued from page 12)

Harvard-Radcliffe Clubs Heard in New York

G. Wallace Woodworth conducted the Harvard Glee Club and Radcliffe Choral Society in an interesting program in Town Hall on March 30. Highlights were the opening chorus from Verdi's Otello, sung with dramatic intensity, and captivating choruses from Strauss' Le Reine Indigo. Lambert's Rio Grande and the Holst Dirge for Two Veterans proved contrasting items. With the assistance of former members, the Dona Nobis Pacem from Bach's B minor Mass was tellingly offered. Tallis, Kodaly, Byrd and Randall Thompson were the other composers represented. The audience was fervid in its approval.

Shapiro and Jacobi Play Sonatas for League

Three contemporary Sonatas received a hearing when the League of Composers, now in its eighteenth season, presented Eudice Shapiro, violinist, and Irene Jacobi, pianist, in recital at the New York Public Library on March 30. The composers, who were in the audience, were Edward T. Cone, an American who has studied at Princeton with Roger Sessions; Norman dello Joio, of Italian extraction, pupil of Bernard Wagenaar at the Juilliard School, and Lukas Foss, who came to this country two years ago from Vienna and has studied at the Curtis Institute with Rosario Scalero.

Miss Shapiro, whose charming appearance captivated the audience even before she began to play, seemed to realize the full import of the closely woven structure of the three sonatas in an energetic manner, using a broad, rich tone and flexible technique that met the demands of the extremely modern idiom of the works. Mrs. Jacobi's piano part was entirely worthy of the occasion.

Samuel Dushkin Aided by Farbman Symphonietta

Samuel Dushkin, violinist, who played at Town Hall on March 31, departing from conventional patterns, had the assistance of the Farbman Symphonietta, directed by Harry Farbman. On this occasion Mr. Dushkin stressed his skill in the management of technical effects—especially the employment of sparkling pizzicati in the two Stravinsky compositions, Songs of the Nightingale and Chinese March from the opera, The Nightingale, and a Tango, which received its first performance. The program also brought forth Gabriel Fauré's Sonata in A major for violin and piano, played with the brilliant assistance of Harry Kaufman, pianist; Concertino for violin and orchestra by Pergolesi, Siciliana by Rieti, a first performance in this country, and the violinist's own arrangement of Joyeuse Marche by Chabrier. He closed with the Mozart Concerto in D major with the string orchestra. His tone throughout was clear and rich and his phrasing nicely conceived. The Farbman Symphonietta provided a musicianly background.

Joseph Wagner Works Performed

A program of music composed by Josef Wagner was presented on March 31, in Carnegie Chamber Music Hall. The works consisted of the Second Trio (Divertimento) for strings, the Second Sonatine for Piano, two sacred songs for contralto, viola and piano, a Fantasia and Toccata for piano, a set of Variations (for two pianos) on a French nursery tune, and a two-piano transcription of Mozart's Concerto for Three Pianos, K. 242. Assisting artists were Ruth Kisch-Arndt, contralto, Bruno Eisner, pianist, and three members of the Galimir Quartet—Felix Galimir, violin, Lotte Hammerschlag, viola, and Ernest Silberstein, cello. Mr. Wagner, who is a skilled pianist, was the soloist in those works which required a piano.

Mr. Wagner's compositions impressed this reviewer as being solid and sincere. The Trio attested to the composer's musicianship, being well worked out and containing skillful part-writing. The treatment was virile and rhythmically fluent. Rather similar was the Sonatine, which showed a fine knowledge of the resources of the piano. In both works one noticed a contrapuntal approach treated in a conventionally "modern" way. The first of the two sacred songs, Nachtgedicht, was atmospheric and effective, suggestive of a somewhat post-Mahlerian German impressionism. Among the rest of the works, the transcription of Mozart's concerto stood out as faithful to the original and in good taste throughout.

Second Viennese Concert

A second Masters of Viennese Music evening was held at Carnegie Hall on March 31, sponsored again by the Committee for the Preservation of Austrian Art and Culture in the United States, and with Artists in Need, Inc., the beneficiary. One of the high spots of the evening was the thrilling singing of Anne Roselle in Marietta's Song from Korngold's Die Tote Stadt. Ella Flesch, soprano, was also enjoyed in the Csardas from the Fledermaus. Other singers were Jolanthe Garda and Kitty Carlisle, sopranos; Garhard Pechner, baritone, and Bert Jahr, bass-baritone.

Jaromir Weinberger, composer, directed the sixty-five members of the Philharmonic-Symphony Orchestra in the Polka and Fugue from his opera, Schwanda. Other conductors were Robert Stolz and Ralph Benatzky (in their own works), David Mendoza and Joseph Cherniavsky. A brief introductory address was delivered by Fannie Hurst.

Martha Pollak Bows

The playing of Martha Pollak, Viennese pianist, a former pupil of Josef Hofmann, who gave a New York recital in Carnegie Chamber Music Hall on April 1, impressed by the percussive manner which a woman of so slight a build is able to employ without sacrificing clarity and conciseness. In a program that would tax the dynamic power of any player she managed throughout to maintain a consistently broad, warm and rich quality. Because she is essentially an artist whose style happens to be heroic, she carefully restrained the volume on occasion in order to observe contrasts. This was especially evident in the Chopin B minor Sonata, excitingly played—especially the last movement with its urgent, stimulating rhythmic patterns. The rest of the program consisted of the J. B. Lully-Godowsky Saraband, Mateo Albeniz II—1831 Sonata en Re (vers 1790), a first New York performance of Josip Slavenski's Sonata, opus 4, and compositions of Beethoven, Schumann, Debussy and Smetana. Her audience approved enthusiastically.

Desi Halban in First Recital

Formerly of Vienna, Desi Halban, soprano, daughter of Selma Kurz, noted coloratura, came to Town Hall on April 1 in a program which included an aria from Mozart's Il Re Pastore, Lieder of Schubert, Wolf and Mahler, Debussy's Ariettes Oubliées, Marietta's aria from Korngold's Dead City, and items of Warlock and Ravel. Felix Wolfes was at the piano throughout and Roman Totenberg played the violin obbligato in the Mozart number.

Miss Halban sang her program with restraint, made the most of the vocal gymnastics it afforded and, in Schubert's Die Forelle and Wolf's Mein Liebster singt, displayed accomplished interpre-

(Please turn to page 16)

The Place: Carnegie Hall, New York *The Date*: March 26th *The Verdict*:

"SCHMITZ ARCHITECT OF TONE"

World-Telegram

"It was a triumph from every point of view."
—*Virgil Thomson, Herald Tribune*

"Each (Debussy number) was a small-sized tour de force."
—*Sun*

"An incredible suavity and polish, luminous and pastel tones, and imagination enough to kindle platitudes into flaming genius." —*Cue*

"He was warmly applauded throughout the recital by the large audience." —*J. B., Post*

Management: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York, N. Y.

SCHMITZ AS ORCHESTRA SOLOIST AND IN CHAMBER MUSIC

"E. Robert Schmitz, playing the Prokofieff Third Concerto with the St. Louis Symphony Orchestra, aroused his hearers to an unwonted pitch of enthusiasm by the plus devotion of an astonishing technic made subservient to the art of music; and left with this melomaniac, at least, the memory of the most astonishing combination of sincerity and virtuosity in long and exciting years of concert-going. When, after half a dozen recalls, he granted the encore number, it was a masterly, an authoritative presentation of Debussy's whimsical humor—'General Levinne, Eccentric'." *Harry R. Burke, St. Louis Daily Globe-Democrat.*

"Schmitz played the Prokofieff concerto to the manner born"—*Nina Pugh Smith, Cincinnati Times Star.*

"Mr. Schmitz gave a magnificent performance of the lovely first concerto of Beethoven. Mr. Schmitz has a superlative technique, and musicianship of the highest caliber." *Lillian T. Plogstedt, Cincinnati Post.*

MORE TRIBUTES AS RECITALIST

"It is rare that a pianist, even a great pianist, combines technical perfection and the feel of life. Schmitz does that."—*Seattle Star.*

"Schmitz gave a dazzling exhibition of his strongly individual virtuosity in a program of stunning proportions."—*Richard E. Hays, Seattle Daily Times.*

"Mr. Schmitz bore out statements of contemporary critics that he is an outstanding exponent of Debussy."—*Salt Lake Tribune.*

"One of the finest piano concerts ever given in Ogden to the knowledge of this writer was that E. Robert Schmitz last evening. His performance was superb and he proved beyond doubt that he is a musician of musicians."—*Ogden (Utah) Standard-Examiner.*

MR. SCHMITZ USES THE BALDWIN PIANO EXCLUSIVELY

MARGARET SPEAKS *soprano*

Soprano star on
"VOICE OF FIRESTONE"
for 8th consecutive season
(NBC RED NETWORK)

NEW YORK TIMES, FEBRUARY 6, 1941.

MARGARET SPEAKS HEARD IN RECITAL

Soprano Gives Her First New York Program in Town Hall Before Capacity Audience

Miss Speaks, blessed with an attractive stage presence, employed her clear, firm, and freely emitted tones with exceptional intelligence and musicianship. Her work had refinement, and was marked by a good grasp of style, excellent phrasing, impeccable intonation and a velvety legato. The voice was pure and well equalized throughout its entire compass.

She was heard by a fervently appreciative capacity audience.

Noel Straus . . . *New York Times*

* * *

In choosing her songs she followed the laudable policy of devoting a fair portion of the program to seldom-heard while appealing music.

The quality of her voice was appealing and marked by clarity and the vocal production gave a sense of evenness and fluency. Top notes were firm and well focused, and there were no points in her vocal compass where, so to speak, gears had to be shifted to go into another register.

Francis D. Perkins... *New York Herald-Tribune*

* * *

One was absorbed by the finesse of her vocal technic, the smooth even texture of her voice and her command of French diction. Here was a singer known principally for her association with a prominent radio program who not only possessed a voice, but also a thorough knowledge of its use, with a dependable muscianship and a tangible sense of style.

Irving Kolodin . . . *New York Sun*

* * *

Miss Speaks offered a program which not only pleased because of its content, but also because of the intelligent arrangement.

Robert C. Bagar . . . *New York World-Telegram*

Season 1941-42 Now Booking
Management **NBC CONCERT SERVICE**
RCA Bldg., New York • George Engles, Dir.

PHOTO BY BROCKMAN

N. Y. Recitals

(*Continued from page* 14)

tative skill. The audience demanded and received several encores. Her associates gave competent support.

Andor Foldes in Debut

In his first Town Hall recital on April 2, Andor Foldes, a Hungarian pianist who had already won favor here in radio and other appearances, was enthusiastically received by a large audience. Possessor of a fluent and crisp technic, Mr. Foldes devoted himself to the task of interpretation with seriousness of purpose and authority of style. The Bach-Busoni Toccata, Aria and Fugue in C major and the Beethoven sonata in F major, Op. 10, No. 2, were given with admirable clarity of outline, precision and verve. The third major item of the program was the Schumann Fantasia, the one number that allowed the artist to disclose to advantage the warmer, softer tones of his color palette, effective in the last movement. The third group was Hungarian, beginning with Bartok's Old Hungarian Dances, new in their harmonies, but retaining their native dynamic rhythms. A particularly interesting feature of the program, and a first performance, was Foldes' own piano arrangement of the Intermezzo from Kodaly's orchestral suite, Háry János. It retained the brilliant orchestral coloring. Two Liszt waltzes, the Valse Oubliée and the Mephisto Waltz, which concluded the artist's printed list, benefited especially by the clean-cut playing in rapid passages and the sparkling brilliance of the artist's style.

Mary Bothwell, Soprano, Appears

Mary Bothwell, Canadian soprano, presented a program of German Lieder and American songs at the Carnegie Chamber Music Hall on April 2. The Lieder were by Schumann, Brahms, Schubert and Strauss. In them she displayed an agreeable voice that often achieved a real dramatic intensity but was sometimes marred by faulty production. Her diction was good and she was aware of the emotional content of each song. Stuart Ross was the excellent accompanist. Composers in the audience who acknowledged the applause granted to songs and singer were Grace Leadenham Austin, Harold Henry, Ethel Glenn Hier, and accompanist Mr. Ross himself.

Marta Milinowski Plays at Chittenden Studio

In the congenial atmosphere of the New York studios of Kate S. Chittenden, for many years an outstanding figure in the nation's music educational life, Marta Milinowski, professor of music at Vassar College, who has studied with Miss Chittenden, gave a piano recital on April 4 that established her as a discriminating performer and a musician of rare sensibility.

Her program brought forth versatile readings of compositions by some of the standard masters. The Fantasie mit einer Fuge in C major, K. 394, of Mozart had an illuminating interpretation followed by the Beethoven Sonata (quasi una Fantasia) in E flat major, of which the adagio especially was played with warm tone and feeling. In the second part of her offerings Miss Milinowski showed her resourcefulness by capturing the associated but varied moods of the Schumann Etudes Symphoniques. Au bord d'une source and the Polonaise No. 2, in E major, were played with brilliance. The audience was highly enthusiastic and recalled Miss Milinowski.

Ravel at Juilliard

Two programs of works by Ravel were played by piano students of Carl Friedberg at the Juilliard Graduate School on March 15 and 22. Helen Snow, soprano, and William Gephart, baritone, were assisting artists.

Orchestral Concerts in Manhattan

Foster Wins Ovation With Philharmonic

New York Philharmonic-Symphony Society, John Barbirolli conducting, Sidney Foster, pianist, soloist. Carnegie Hall, March 16, afternoon. Program:

Prelude to Lohengrin, Wagner; Symphony in A (K.201), Mozart; Concerto in C minor, Beethoven; excerpts from L'Arlesienne suite, Bizet.

Making his debut as winner of the Leaventritt Foundation Prize, Sidney Foster, 23-year-old South Carolina pianist, won an ovation at this Sabbath matinee for his deft, brilliant and heroic reading of the Beethoven score. His tone proved of a wide dynamic range, presented with a sense of color and his technical accomplishments encompassed the difficult episodes with assurance and complete understanding. Mr. Barbirolli and the orchestra shared his enthusiasm and gave able support. The other program items were repeated from previous concerts.

Barzin in Novelties

National Orchestral Association, Leon Barzin conducting; Mack Harrell, baritone, and William Masselos, pianist, soloists; Carnegie Hall, March 17. Program:

Coriolanus Overture, Beethoven; Cantata No. 56, Ich will den Kreuzstab gerne tragen, Bach; *Symphony Concertante for piano and orchestra; Johan Franco; Song Cycle, Russians, Daniel Gregory Mason; Die Meistersinger Prelude, Wagner.

* First performance.

This concert held a good deal of novelty. The Franco composition, in three movements, was difficult, modern and not very rewarding in style. Young Mr. Masselos seemed to have a better idea of its interpretation than the orchestra, and scored with his ungrateful solo part.

Mack Harrell sang judiciously and earnestly in the Bach solo cantata, joined at the close by a small chorus from the opera department of the association. The pleasing Mason songs, to Witter Bynner texts, were sung with considerable felicity, if not the greatest color. Both Dr. Mason and Mr. Franco took bows from their loge seats. The Beethoven and Wagner numbers were played with considerable spirit.

British-American Program

New York Philharmonic - Symphony Society, Rudolph Ganz, conducting; Betty Martin, soprano and Lovat Pipe Band, soloists, Carnegie Hall, March 22. Program:

Trumpet Voluntary, Purcell; Nonsense Alphabet, Naginski; three Dances from Shakespeare's Henry VIII, German; Five Miniatures, White; Rhumba from Symphony No. 2, Harl McDonald; Pomp and Circumstance, Elgar. National anthems of the United States and Great Britain.

With some 240 British children in the audience, Uncle Rudy presented an Anglo-American program at this concert. Even the Everybody Sing episode followed the plan for The British Grenadiers and When Johnny Comes Marching Home were the contributions of the audience. Uncle Rudy traced the growth of both English and American music by means of slides and informative remarks and the children (and oldsters) seemed particularly interested not only in the playing of the three pipers and two drummers but the hand-work of the bass drummer as he flipped his sticks in the air with amazing skill. The soprano also won applause for her work in the Naginski tidbit. Patriotic fervor was evident at the conclusion of the concert.

(*Please turn to page* 18)

Entire Chicago Press Acclaims

MONA BRADFORD

Contralto of the Chicago Opera Company

"Should go to the top rank in grand opera. The Fairy Godmothers evidently went en masse to this Girl's Christening."

Claudia Cassidy—JOURNAL OF COMMERCE

"Her voice is deep, rich, smooth and she uses it well. Diction clear, style good. Will grow into one of the arresting figures in American music."

Eugene Stinson,
DAILY NEWS

"A striking brunette with a voice of uncommon beauty and volume. Before long destined to find prominent place in Grand Opera."

Herman Devries,
CHICAGO AMERICAN

"Miss Bradford revealed herself the possessor of a large, beautiful voice; eloquent phrasing; tasteful use of dynamics and a well developed musical sense."

Edward Barry,
CHICAGO TRIBUNE

For Further Information Address:

ANNA FITZU

Artistic Director, Chicago Conservatory of Music

Suite 1736, Congress Hotel or Kimball Building, Chicago, Ill.

Telephones: Har. 3800 or Web. 4283

THE CURTIS INSTITUTE OF MUSIC

Founded in 1924 by Mary Louise Curtis Bok **Eighteenth Season opening October 6, 1941**

EFREM ZIMBALIST, Director

THE FACULTY

COMPOSITION:	Rosario Scalero, Gian Carlo Menotti, Samuel Barber
VOICE:	Elisabeth Schumann, Richard Bonelli, Eufemia Giannini Gregory
PIANO:	Rudolf Serkin, Isabelle Vengerova, Mieczyslaw Munz, Jorge Bolet, Jeanne Behrend, Freda Pastor, Eleanor Sokoloff
VIOLIN:	Efrem Zimbalist, Carl Flesch, Léa Luboshutz, Alexander Hilsberg, Marian Head, Frederick Vogelgesang
VIOLONCELLO:	Emanuel Feuermann, Felix Salmond, Orlando Cole
VIOLA:	Max Aronoff
HARP:	Carlos Salzedo
ORGAN:	Alexander McCurdy
FLUTE:	William Kincaid
OBOE:	Marcel Tabuteau
CLARINET:	Daniel Bonade
BASSOON:	Simon Kovar
HORN:	Anton Horner
TRUMPET:	Saul Caston
TROMBONE:	Charles Gerhard
TUBA:	Philip Donatelli
DOUBLE BASS:	Anton Torello
PERCUSSION:	Oscar Schwar
ORCHESTRA:	Alexander Hilsberg, *conductor;* Efrem Zimbalist, *associate conductor*
WOODWIND ENSEMBLE:	Marcel Tabuteau
CHAMBER MUSIC:	Jascha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole (*The Curtis String Quartet*)
THEORY:	Rosario Scalero, Constant Vauclain, Anne-Marie Soffray
VOCAL REPERTOIRE, DICTION:	Leo Rosenek, Elizabeth Westmoreland, Eufemia Giannini Gregory
ACCOMPANISTS:	Elizabeth Westmoreland, Vladimir Sokoloff, Ralph Berkowitz
LANGUAGES:	Mary Q. Shumway, Louise André Tabuteau, Domenico Vittorini
ACADEMIC TUTOR:	Mary Boyde Wesner

Catalogue available June 1.

Kindly address all communications to
Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania

Orchestral Concerts

(Continued from page 16)

Brahms' Requiem Led by Beopple

Departing from its usual program scheme, the National Orchestral Association devoted its Saturday afternoon concert, March 29, at Carnegie Hall, to a performance of Brahms' German Requiem, sung by the Dessoff Choirs and two soloists, conducted by Paul Boepple. Preceding the choral work, Leon Barzin, the regular leader, directed Brahms' Tragic Overture, splendidly played by the youthful instrumentalists.

The great Requiem had an earnest and soulfully devoted performance, with Boepple in impressive command of his forces, and giving evidence of complete musical penetration. Rose Dirman, soprano, and William Gephart, baritone, were the soloists, and both registered effectively with deeply felt and tonally tasteful contributions. The chorus sang with excellent precision, flexibility and understanding. The concert was the fifth and final Brahms program in the orchestra's Ossip Gabrilowitsch Memorial Series.

Morini Triumphs in Old Concerto

Erica Morini set a new high standard with her superb violin art when she played the ancient Concerto No. 9 by Spohr, at the Philharmonic concert in Carnegie Hall, the evening of March 27.

Miss Morini, long known as an artist of top rank, on this occasion seemed to surpass herself, for she invested the Spohr music with such vitality, feeling and polish that she won what may without any exaggeration be termed the most impressive triumph she has achieved in New York. That in itself is a great feat, but assumes even additional significance because the concerto itself is minor material in a style entirely outmoded, and with faded sentiment and highly conventional thematic and harmonic ideas. The Morini warmth of tone, brilliancy of fingers and bow, and intensity of delivery made one disregard the deficiencies of the work in admiration for its performance.

Other features of the program conducted by Barbirolli were Rossini's overture to L'Italiana in Algeri, Tchaikovsky's fourth symphony, and Berezowsky's Introduction and Waltz (first concert performance), a pleasant sounding, pleasantly made and pleasantly received score, tuneful in faint suggestions of atmosphere usually associated with Debussy and Ravel.

Castagna Sings With Toscanini in Martucci Poem

NBC Symphony, Arturo Toscanini conducting, Bruna Castagna, contralto, soloist; Studio 8H, Radio City, March 29. Program:

A Faust Overture, Wagner; Symphony in C major, No. 2, Schumann; La Canzone dei Ricordi, lyric poem for mezzo-soprano and small orchestra, text by R. E. Pagliari, Martucci; Variations on the Carnival of Venice, Tomassini.

Toscanini's return to the NBC Orchestra had a brilliant result in his thoughtful and stirring reading of the Wagner overture. It was richly sensuous and caught the mystery of the sombre score. The Schumann symphony was most brilliant in the scherzo, while the slow movement seemed to move too rapidly, despite the general excellences of the reading.

Mme. Castagna sang superbly in the unfamiliar Song of Memories, by Martucci. This is lyrical music throughout, perhaps somewhat wanting in contrasts, but with moments of dramatic power.

The empty but supremely virtuosic orchestral variations by Tommasini closed the program to a great ovation, justified by the remarkable dynamic and tonal variations built up by the conductor.

Britten's Requiem Music Performed

At the Philharmonic Sunday matinée in Carnegie Hall, March 30, the unfamiliar number was Benjamin Britten's Sinfonia da Requiem, three orchestral movements entitled Lacrymosa, Dies Irae and Requiem Aeturnum. The composer has stated that he was moved emotionally rather than religiously, and so his work sounds. Being English and young, the present conditions in his country excite his pity, tinged with something of bitterness and cynicism. Sincerity is in the score, and unmistakable feeling. The lyric moments appeal strongly. The harmonization wavers between euphony and acridity. It is truly interesting music.

The concert opened with Rossini's L'Italiana in Algeri Overture, and closed with Beethoven's violin concerto, played by Erica Morini.

EDGAR SCHOFIELD and JEAN WATSON, contralto, his artist-pupil, rehearsing in Mr. Schofield's New York studio. Miss Watson has been signed by Columbia Concerts Corporation, Division Haensel and Jones, for concert engagements.

What was written elsewhere in this review department concerning Miss Morini's presentation of a Spohr concerto the previous week, applies also to what she did on this day, and even more so. She gave a marvelously fine, heart-warming, and altogether masterful reading of Beethoven's great opus. She revealed its full beauty, epical lines and exalted moods. Morini has arrived at her highest plane in art so far in her career. No longer need one call her one of the greatest woman violinists, but just one of the greatest violinists.

New Friends in Art of Fugue, Stiedry Version

A new version of Bach's Art of the Fugue, made for chamber orchestra by Fritz Stiedry, conductor of the New Friends of Music Orchestra, was given its first hearing by that organization in Carnegie Hall on March 30. Ernst Victor Wolff and Ignace Strasfogel, pianists, assisted. The rare oboe d'amore and basset horn were revived by Mr. Stiedry, who showed discretion and variety in use of coloring in his scoring.

As is well known, Bach's great work expounding every variety of fugal treatment, does not assign the parts to any particular instruments, and previous arrangers have used various devices. Mr. Stiedry assigned the four canons to two pianos, an illuminating procedure, successfully carried out. The performance ended with the last note of the unfinished work, instead of adding the choral prelude, Vor deinem Tron tret ich. The performance was a deep-felt one, and the audience departed impressed.

Bach Comes from Philadelphia

Leopold Stokowski and the Philadelphia Orchestra, visiting Carnegie Hall the evening of April 1, enlisted the services of a chorus and soloists and presented the patrons with a performance of Bach's St. Matthew's Passion.

The massed singers were the Westminster Choir (John Finley Williamson, director) and the solo voices were those of Lo Rean Hodapp, soprano; Elizabeth Krueger, controlto; Harold Hedgpeth, tenor; John Baumgartner and George Krueger, bassos. Henri Switten officiated at the harpsichord, and George Couvreuer, at the organ.

Even with such an array of assistance, and with the Disneyized baton hero of Hollywood leading, the real star of the concert was Bach, and no one but Bach. Just as he was when he directed the premiere of his work himself about 191 years ago, and just as he was when Mendelssohn revived it some 79 years later after it had been practically forgotten following its first performance. The St. Matthew music is among the mightiest and most inspired of all choral compositions. And at present writing it promises to remain so indefinitely.

Stokowski gave the masterpiece eloquent expression and for the most part preserved its intrinsic purpose and its noble outlines, even if here and there he added subjective touches and over-dramatized and over-sentimentalized the score somewhat. The orchestra played with its wonted perfection, and the chorus sang with confidence, exactitude and many moments of exquisite tonal shading.

The soloists gave earnest and well ordered contributions, fitting themselves appropriately into the general spirit of the performance and not attempting to shine individually. Stokowski cut the score considerably and in the main effectively. The original version of Bach takes over three hours for presentation.

Philharmonic Goes Viennese

Philharmonic Orchestra, John Barbirolli, conductor, Carnegie Hall, Wednesday evening, April 2. Program:

Overture to The Impresario, Mozart; Symphony No. 2, B flat, Schubert; Overture to The Beautiful Galathea, Von Suppé; Artists' Life, Gypsy Baron Overture, Johann Strauss.

It was a felicitous idea of Barbirolli to devote a program to composers identified specially with Vienna, and his selection of numbers showed various styles of music born in that melodious city, which also harbored Haydn, Beethoven, Bruckner, Wolf, Mahler, Brahms, and a host of masters of lighter material.

Mozart's the Impresario, in one act, has some of his most charming writing, and the overture is both tuneful and sprightly. Schubert's second symphony hardly measures up to his later efforts in that form, but pleases nevertheless with its euphony and some more serious moments that foreshadow the composer's later towering eminence.

Barbirolli gave devoted interpretations and the orchestra was at its peak in security of execution and beguilements of tone.

Liszt's Greatest Work Heard

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Princeton University Chapel Choir (Edward Barry Greene, conductor); Rutgers University Glee Club (F. Walter Austin, conductor), and John Priebe, tenor, soloist; Carnegie Hall, April 3. Program:

Prelude and Fugue in C minor (arr. by Koussevitzky for wind orchestra); Eine Kleine Nachtmusic, Mozart; A Faust Symphony, Liszt.

Undoubtedly the best work by Liszt is his Faust Symphony, which was admired even by Wagner. The music is sincere, imaginative, unusually beautiful, and magnificently factured. Liszt did not try to portray scenes or pictures from the Goethe drama, but rather tonalized Faust, Gretchen and Mephistopheles as characters, and their names are the subtitles of the three movements, Allegro, Andante, and Scherzo. The present writer has

(Please turn to page 28)

HELEN TESCHNER TAS

Distinguished American Violinist

Management: Guild for Musicians, Steinway Hall, New York

ROBERT MALONE

SINGING TEACHER

Choral—Opera—Recording

Children's Operettas

1104 Carnegie Hall, N.Y.C. CO. 5-9739

LONGMANS MINIATURE ARROW-SCORES

THIS announcement, designed specially for teachers, students, librarians and laymen interested in miniature scores, contains the complete contents of each of the eleven (11) volumes published during 1940 in the *Longmans Miniature Arrow-Score Series.* The enthusiastic reception of these scores is due not only to the arrow system of score reading devised by Albert E. Wier, but also to the substantial savings effected where scores formerly costing from 50c to $3.00 separately are available in collective form at from 10c to 30c. The Longmans Edition now comprises six volumes of chamber music, two volumes of classic, romantic and modern piano concertos, two volumes of classic, romantic and modern violin concertos, and the miniature orchestral score of "The Valkyrie." These scores may be purchased at music stores everywhere; the prices are uniform on all volumes: $3.00 in paper binding and $5.00 in cloth binding. Professor Paul J. Weaver, Head of the Music Department at Cornell University, has written an interesting essay, "The Arrow System for Reading Scores"; a copy will be sent gratis upon request to Longmans, Green and Company, 55 Fifth Avenue, New York City.

The Chamber Music of Beethoven

Quartet, Op. 18, No. 1
Quartet, Op. 18, No. 2
Quartet, Op. 18, No. 3
Quartet, Op. 18, No. 4
Quartet, Op. 18, No. 5
Quartet, Op. 18, No. 6
Quartet, Op. 59, No. 1
Quartet, Op. 59, No. 2
Quartet, Op. 59, No. 3
Quartet, Op. 74
Quartet, Op. 95
Quartet, Op. 127
Quartet, Op. 130
Quartet, Op. 131
Quartet, Op. 132
Quartet, Op. 133
Quartet, Op. 135
String Serenade, Op. 8
String Trio, Op. 9, No. 1
String Trio, Op. 9, No. 3
Clarinet Trio, Op. 11
String Serenade, Op. 25
Piano Trio, Op. 70, No. 1
Piano Trio, Op. 70, No. 2
Piano Trio, Op. 97
Wind Quintet, Op. 16
Piano Quartet, Op. 16
Wind Septet, Op. 20
String Quintet, Op. 29
Wind Octet, Op. 103
Piano Trio, Op. 1, No. 1
Piano Trio, Op. 1, No. 2
Piano Trio, Op. 1, No. 3

The Chamber Music of Brahms

Piano Trio, Op. 8
String Sextet, Op. 18
Piano Quartet, Op. 25
Piano Quartet, Op. 26
Piano Quintet, Op. 34
String Sextet, Op. 36
Horn Trio, Op. 40
Quartet, Op. 51, No. 1
Quartet, Op. 51, No. 2
Piano Quartet, Op. 60
String Quartet, Op. 67
Piano Trio, Op. 87
String Quintet, Op. 88
Piano Trio, Op. 101
String Quintet, Op. 111
Clarinet Trio, Op. 114
Clarinet Quintet, Op. 115

The Chamber Music of Mozart

String Quartet (K.387)
String Quartet (K.421)
String Quartet (K.428)
String Quartet (K.458)
String Quartet (K.464)
String Quartet (K.465)
String Quartet (K.499)
String Quartet (K.575)
String Quartet (K.589)
String Quartet (K.590)
Piano Quartet (K. 478)
Piano Quartet (K.493)
Flute Quartet (K.298)
Flute Quartet (K.285)
Oboe Quartet (K.370)
String Quintet (K. 406)
String Quintet (K.515)
String Quintet (K.516)
String Quintet (K.593)
String Quintet (K.614)
Nachtmusik (K.525)
Clarinet Quintet (K.581)
Horn Quintet (K.407)
Piano Quintet (K.452)
Musical Joke (K.522)
String Trio (K.563)
Piano Trio (K.498)
Piano Trio (K.502)
Piano Trio (K.548)
Piano Trio (K.542)
Piano Trio (K.564)
Piano Trio (K.496)
Piano Trio (K.254)

The Chamber Music of Haydn and Schubert

Haydn	Schubert
2 Quartets, Op. 1	Piano Trio, Op. 100
1 Quartet, Op. 3	String Quartet, Op. 29
4 Quartets, Op. 20	String Quartet, Op. 161
3 Quartets, Op. 33	String Quartet (D minor)
1 Quartet, Op. 50	String Quartet, Op. 125
2 Quartets, Op. 54	String Quartet, Op. 168
2 Quartets, Op. 55	String Quintet, Op. 163
3 Quartets, Op. 64	Piano Quintet, Op. 114
1 Quartet, Op. 71	Octet, Op. 166
2 Quartets, Op. 74	Piano Trio, Op. 99
3 Quartets, Op. 76	Quartet Movement (Cm)
2 Quartets, Op. 77	
Piano Trio (G major)	

Miscellaneous Chamber Works

Arensky
Piano Trio, Op. 32
Borodin
String Quartet in D major
Debussy
String Quartet in G minor
Dvorák
Piano Quintet, Op. 81
String Quartet, Op. 51
String Quartet, Op. 96
String Quartet, Op. 106
Fauré
Piano Quartet, Op. 15
Franck
Piano Quintet in F minor
String Quartet in D major
Grieg
String Quartet, Op. 27
Mendelssohn
String Quartet, Op. 12
String Quartet, Op.44,No.1
Piano Trio, Op. 49
Schumann
String Quartet, Op.41,No.1
String Quartet, Op.41,No.3
Piano Quintet, Op. 44
Piano Quartet, Op. 47
Piano Trio, Op. 63
Smetana
Quartet (Aus meinem Leben)
Tschaikowsky
String Quartet, Op. 22
Piano Trio, Op. 50
Verdi
String Quartet in E minor

Chamber Suites And Concerti Grossi

Bach
Concerto No. 1 (F)
Concerto No. 2 (F)
Concerto No. 3 (G)
Concerto No. 4 (G)
Concerto No. 5 (Dm)
Concerto No. 6 (Bb)
Suite No. 1 (C)
Suite No. 2 (Bm)
Suite No. 3 (D)
Suite No. 4 (D)
Corelli
Concerto No. 3 (Cm)
Concerto No. 8 (Cm)
Geminiani
Concerto (Gm)
Handel
Concerto No. 1 (G)
Concerto No. 2 (F)
Concerto No. 3 (Em)
Concerto No. 4 (Am)
Concerto No. 5 (D)
Concerto No. 6 (Gm)
Handel (con't)
Concerto No. 7 (Bb)
Concerto No. 8 (Cm)
Concerto No. 9 (F)
Concerto No. 10 (Dm)
Concerto No. 11 (A)
Concerto No. 12 (Bm)
Mozart
Serenade (K.361)
Serenade (K.239)
Serenade (K.286)
Serenade (K.388)
Divertimento (K.205)
Divertimento (K.270)
Divertimento (K.334)
Divertimento (K.287)
Telemann
Suite (Flute)
Vivaldi
Concerto Op. 3, No. 2
Concerto Op. 3, No. 8
Concerto Op. 3, No. 10
Concerto Op. 3, No. 11

THE VALKYRIE Miniature Orchestral Score

As customary in Longmans scores, the arrow is used to indicate the melodic flow of the orchestration, and a special hand signal employed so that those who are interested mainly in the vocal line of the score can follow both the German and the English words. The more than 125 motives upon which the music of *The Valkyrie,* as well as the other three dramas, is founded are indicated by circled numbers, and the motives themselves presented numerically in complete form at the beginning of the volume. In addition, the stage instructions written by Wagner himself, to be found only in German in foreign scores, are translated into English so that the reader can fully understand the exceedingly complex dramatic action. The prices of "The Valkyrie" score $3.00 in paper binding and $5.00 in cloth, are less than one-quarter the cost of foreign miniature scores lacking the manifest advantages of the Longmans' volume.

The Piano Concertos of Bach, Beethoven and Brahms

Bach, Johann Sebastian
Concerto for 1 clavier (D minor)
Concerto for 1 clavier (F minor)
Concerto for 2 claviers (C major)
Concerto for 2 claviers (C minor)
Concerto for 3 claviers (D minor)
Concerto for 3 claviers (C major)
Concerto for 4 claviers (A minor)
Beethoven, Ludwig van
Concerto No. 1, Op. 15 (C major)
Concerto No. 2, Op. 19 (Bb major)
Concerto No. 3, Op. 37 (C minor)
Concerto No. 4, Op. 58 (G major)
Concerto No. 5, Op. 73 (Eb major)
Brahms, Johannes
Concerto No. 1, Op. 15 (D minor)
Concerto No.2, Op. 83 (Bb major)

Romantic and Modern Piano Concertos

Chopin—Concerto in E minor, Op. 11
Concerto in F minor, Op. 21
Franck—Symphonic Variations
Grieg—Concerto in A minor, Op. 16
Liszt—Concerto in Eb major
Concerto in A major
Mendelssohn—Concerto in G minor, Op. 25
Paderewski—Concerto in A minor, Op. 17
Rachmaninoff—Concerto in C minor, Op. 18
Schumann—Concerto in A minor, Op. 54
Saint-Saëns—Concerto in G minor, Op. 22
Shostakovich—Concerto in C minor, Op. 35
Tschaikowsky—Concerto in Bb minor, Op. 23

Classic Violin Concertos

Bach—Concerto for 1 violin in E major
Concerto for 1 violin in A minor
Concerto for 2 violins in D minor
Beethoven—Concerto in D major, Op. 61
Concerto for violin, 'cello and piano, Op. 56
Mendelssohn—Concerto in E minor, Op. 64
Mozart—Concerto in Bb major (Köchel 207)
Concerto in D major (Köchel 211)
Concerto in G major (Köchel 216)
Concerto in D major (Köchel 218)
Concerto in A major (Köchel 219)
Concerto in Eb major (Köchel 268)
Concerto in D major (Köchel 271a)
Schubert—Concertstück in D major
Spohr—Concerto in A minor, Op. 47
Tartini—Concerto in D major
Viotti—Concerto No. 22 in A minor
Vivaldi—Concerto in A minor, Op. 3, No. 6
Concerto in G minor, Op. 6, No. 1

Classic and Romantic Violin Concertos

Brahms—Concerto in D major, Op. 77
Concerto for violin and 'cello, Op. 102
Bruch—Concerto in G minor, Op. 26
Dvorák—Concerto in A minor, Op. 53
Glazounoff—Concerto in A minor, Op. 82
Lalo—Symphonie Espagnole
Saint-Saëns—Concerto in B minor, Op. 61
Tschaikowsky—Concerto in D major, Op. 35
Vieuxtemps—Concerto in D minor, Op. 31
Wieniawski—Concerto in D minor, Op. 22

LONGMANS, GREEN AND COMPANY 55 FIFTH AVENUE NEW YORK

Metropolitan's Post-Season Holds Parsifal and Tristan

A Good Friday matinee of Parsifal on April 11 was a special performance at the Metropolitan Opera, given by the Gereman branch of that company, which interrupted its current tour temporarily for the occasion.

A familiar cast presented Wagner's mixture of oratorio, opera and Passion Play, and a capacity audience listened with the customary interest and reverence. That reverence has lessened somewhat from former years, for applause greeted the various curtain finales. When Parsifal was new in New York, the hearers were admonished by the management that the work is a sort of ritual to be unaccompanied by hand clapping or other demonstrations of pleasure. The absurdity of that stupid custom seems at last to have dawned upon opera-goers. There is nothing intrinsically sacred about Parsifal except the mummery with which Cosima Wagner first surrounded it at Bayreuth, a mummery long continued by the most solemn of the Wagnerites here and elsewhere.

Erich Leinsdorf led the latest performance, and as before, showed complete mastery of the score and of the ensemble. Lauritz Melchior was the Parsifal, singing and acting whole-heartedly, and with impressive understanding of the music and text. Mme. Flagstad repeated her compelling impersonation of Kundry, voluminous in tone and eloquent in delivery. Alexander Kipnis made the garrulous Gurnemanz an unusually arresting character, declaimed with high dramatic art, and vocalized most feelingly. His was in some respects the most stirring contribution of the afternoon. Herbert Janssen invested the role of Amfortas with proper pathos. Walter Olitzki did what he could with the negligible part of Klingsor. That incredible magician had his special troubles at this matinee, for in the scene where he hurls his sanguinary spear to destroy Parsifal, the weapon stuck on its course, and the hero had to step forward and grasp it from mid-air.

Tristan Ends Season

The Metropolitan Opera supplementary short series, following the regular season, closed Saturday afternoon, April 12, with Tristan and Isolde, and immediately after, the company resumed its road tour.

A full house greeted the Wagner love epic, conducted by Edwin McArthur, who again showed commanding knowledge of the baton requirements, and effected a performance finely felt and expertly coordinated as to the music and dramatic atmosphere. It is a matter of artistic satisfaction and patriotic pride to know that this young native-born American leader is to direct a number of times next season at the Metropolitan.

The cast at the Tristan matinee was the brilliant one that has scored triumphantly so often previously in the same work. Again Melchior and Flagstad sang fervently, impersonated movingly, and sent their hearers into transports of approbation. Kerstin Thorborg, Emanuel List, Julius Huehn, Emery Darcy added greatly to the high standards maintained throughout the entire representation. Karl Laufkoetter and Walter Olitzki completed the cast.

After the last curtain, Melchior announced that Flagstad would soon be leaving by flying boat, to visit her husband in Norway; and the popular prima donna made a little speech of her own, confirming her departure, and adding that she looked forward to returning here.

"MAGIC STRAINS OF THEREMIN CHARM HEARERS", Chicago Tribune

Chicago Recital
Great Northern Theatre, March 23rd, 1941

Lucie Bigelow ROSEN

Chicago Critics echo New York, London, Paris, Munich

"SENSITIVE MUSICAL FEELING . . . UNCANNY MASTERY . . . VARIOUS TONAL EFFECTS OF ORCHESTRAL PROPORTION."
Herman Devries, Chicago Herald-American

"FLEXIBILITY AND WIDE DYNAMIC RANGE . . . THE CHARACTER AND VARIETY OF TONE MADE AN ENGROSSING STUDY."
Edward Barry, Chicago Tribune

Concert Mgt. Richard Copley, 113 W. 57th St., New York

Opera Festival Warmly Welcomed in Baltimore

BALTIMORE, MD. — The annual Spring Festival of the Metropolitan Opera Association was given before a jam-packed Lyric on the nights of March 24, 25 and 26 and, as always, was a social and financial success, thanks largely to the skilled management of Frederick R. Huber who represents the Met locally. The Baltimore Opera Club has underwritten these Spring Festivals for 20 seasons, in and out of depressions, and once again there was no need to call on the guarantors to make up any deficits. This town takes to the Met season just as it takes to terrapin, oysters and white marble steps.

The season opened with a sparkling performance of Mozart's The Marriage of Figaro, with Pinza doing the title role. Risë Stevens scored a neat personal success as Cherubino, receiving a warm hand the moment she bounded through the open window in the first act. The sensational newcomer, Salvatore Baccaloni, sustained his reputation, even in the small part of Bartolo. The second night was given over to the newly mounted production of Verdi's Il Trovatore, one of the handsomest visualizations we have seen of this operatic warhorse. The performance was dominated by Bruna Castagna as Azucena. The artist received highly capable support from Zinka Milanov as Leonora and Francesco Valentino (Di Luna), who stepped in at short notice to fill a vacancy threatened by the indisposition of Bonelli. The season came to a close with the first performance here in English of Smetana's The Bartered Bride. Jarmila Novotna and Charles Kullman headed the partly American cast. Bruno Walter made his debut in the orchestra pit and gave a brilliant account of himself.

Messrs. Johnson, Ziegler and Lewis, the three musicateers, were here for the season and beamed over the general success. "See you next year," they announced as they left, heading for the next town on the long tour.

Visiting Orchestra's Adieu

The Philadelphia Orchestra, under Ormandy, wound up their season with a Sinfonia for double orchestra by Christian Bach, the Mozart Haffner symphony and a performance of the Franck, which they had done here just a year ago. The orchestra worked its customary artistry on the entire musical menu and gave vast pleasure to the huge audience assembled at the Lyric.

The National Symphony, Kindler conducting, gave the last two concerts in its local season of seven. The penultimate session featured a performance of Mahler's The Song of the Earth with Suzanne Sten, soprano, and Hardesty Johnson, tenor, as soloists. The first half of the program was all-Gluck and gave the orchestra a chance to indulge in some of the best playing heard this season. The closing concert was a local condensation of the Beethoven-Sibelius-Brahms festival the Washington forces have been presenting in their own bailiwick. Antonio Brosa, violinist, was heard in the Sibelius Concerto. The program opened with the rarely heard overture to Die Geschoepfe des Prometheus by Beethoven and closed with a fine performance of the Brahms First.

Baltimore Symphony in Novelties

The Baltimore Symphony, under Barlow, featured Schubert's "Unfinished" at its fifth concert, the program also including an overture to Mozart's Lucia Silla (first concert performance in this country), Finlandia, Strauss' Death and Transfiguration and the first local performance of a Serenade for Strings by Alexander Semmler, a confrère of the conductor's at CBS. Mr. Semmler was present to acknowledge the applause which greeted his work.

Recitalists Score

Nelson Eddy, accompanied by Theodore Paxson, came to the Lyric with a program that started with Bach, ranged the continent of Europe and ended with songs in English, the baritone adding encores to his printed program. William Albaugh presented Eddy as the last of his attractions for this season.

Harold Bauer played, as always, superbly at his Peabody Friday afternoon recital, his Bach and Schumann being a joy to hear. The Peabody series came to a brilliant close when Virgil Fox, a graduate of the Peabody, gave an ambitious program before a large and definitely enthusiastic audience.

The fifth concert of the Bach Club was presented at the Auditorium of the Baltimore Museum of Art and offered the American Ballad Singers, an excellent group of singers directed by Elie Siegmeister who arranged practically all of the songs for the sextet. The program provided a highly interesting cross-section of the music of America and it is to be hoped that they will be brought back again.

Mary Lida Bowen, young Baltimore soprano, gave a recital before an enthusiastic audience at the Lyric, her accompanist being Hans Heidemann. Miss Bowen, who is well known locally through her appearances in the various operas given by the Baltimore Civic Opera Company, Eugene Martinet, director, made a charming picture and revealed a voice of increasing coloratura quality and brilliance. As one of her many encores, she sang the Bell Song from Lakme.

Peabody Events

Stanley Chapple, who has just concluded an interesting series of lectures at the Peabody on the various phases of music appreciation, stepped in on short notice to conduct the orchestra rehearsals of the Peabody Conservatory Orchestra when Gustav Strube, the regular conductor for many years, was taken ill with pneumonia.

Francesco Naya, tenor, was the first artist to be presented in a planned series of Musical Mornings to be given at the Hotel Belvedere under the direction of Eugene Martinet, Inc. . . . The Harvard Glee Club gave a concert at the Peabody before a large audience.

GUSTAV KLEMM

Carroll Glenn Reports Native Artists in Demand

CARROLL GLENN
violinist, at East Blue Hill, Me.

Winner of two valuable awards in the musical field and with her success achieved within the short space of only a little more than two years, Carroll Glenn, young American violinist, prefers to think of her attainments merely as indicative of what Young America is doing for music.

With modesty typical of the South where she was born and where her early experience was gathered, Carroll, now engaged on her first transcontinental tour, spoke with enthusiasm of what has happened throughout the country since her first "tour," which she styled merely "barn-storming."

"Take, for example, conditions in the South today," she said. "I mention them because I believe they are typical. Now we find many young artists from that section who have taken their places in musical activities; at the Metropolitan Opera and in the concert field are young men and women from states south of the Mason-Dixie line. And then too, in Columbia, S. C., we have our own orchestra, now only two years old, although when I made my first 'tour,' in the interest of the symphony, it was something new. Teachers are spreading out throughout the country, coming from our metropolitan centres, and finding talent worthy of future development, and these young men and women are being welcomed and received by audiences."

100% American Training

Carroll (we may call her this, for she still retains that naïveté of youth although she is probably the youngest woman violinist to attain national eminence) rejoices in the fact that all of her training has been received in this country.

Her home town is Chester, S. C., and her musical talent she traces from her mother, who gave violin lessons to interested youthful students while Carroll was a mere infant. When she was four years old, her parents gave her a tin violin (purchased from a mail order house) which she still cherishes, and at the mature age of five, an eighth-size instrument was purchased for her. Now Miss Glenn in concert uses a Guadagnini violin, once owned by the eminent concert violinist Paul Kochanski, and used by him in the days when he was a colleague and intimate friend of her teacher, Edouard Déthier, when Carroll studied at the Institute of Musical Art.

Carroll was but 11 when she came to the Institute and from the end of her first year continued her studies by means of scholarship awards which she won. Graduated at 15, she won the Faculty Award for the highest average over her four-years work. She continued with M. Déthier at the Juilliard Graduate School and, meantime, attended the Lincoln School for academic training.

Awarded Town Hall Debut

It was while she was in the Graduate School that she won the 1938 Naumburg Foundation Award, the only winner that year, which automatically gave her a Town Hall debut. Her playing at this recital won her the Town Hall Endowment Series Award, voted by the New York critics, as the outstanding performance by a young artist during the season.

"How did you feel when the announcement was made?" she was asked.

"Kenneth Klein, concert manager at the hall, called me up," Carroll replied. "He asked if I had reserved a date for a concert the following season and when I said 'tentatively' he declared: 'well you have a definite one, it's in the Endowment Series.'

"I just cried into the telephone for sheer joy."

A Kreisler Anecdote

Carroll traces her decision to be a violinist primarily to the effect of her mother's work. Also she recalled a "stimulating incident" that happened when she was a tot.

"Fritz Kreisler came to Charlotte for a concert," she said, "and after it was over, everybody crowded backstage. I was pushed forward by the crush of autograph seekers, literally into Mr. Kreisler's arms and he had to cry out to them, 'keep back or you'll crush the little girl.'

"Last summer when M. Déthier took me to tea with Mr. Kreisler I hesitated to call it to his attention in the midst of his deep absorption and concern over world affairs, but I will always remember it."

Carroll also credits her first teacher, Felice De Horvath, in Columbia, S. C., for her achievements. "Every Saturday, rain or shine, I went to her studio for a lesson," she said.

During her current transcontinental tour, arranged by her manager, Ray Halmans, Carroll will be heard from Palm Beach to the Coast, her engagements continuing until July. On April 16 she is soloist in the Beethoven concerto with the Hartford (Conn.) Symphony, under Leon Barzin. Already she has been heard with the Cleveland Symphony, Quebec Symphony, Altoona Symphony, twice with the Chautauqua Symphony, on tour with Hans Kindler's National Symphony, of Washington, D. C., Bridgeport Symphony and other orchestras as well as on prominent concert courses.

Miss Halmans is booking another such tour next season with Carroll appearing in Mid-Western cities on her way to the Coast and returning.

Asked if she preferred any particular composers or music, Carroll replied:

"I like all music if it is good."

H. A. S.

Curtis Quartet to Teach

According to a recent announcement by Efrem Zimbalist, new head of the Curtis Institute of Music, the Curtis String Quartet has been engaged to teach all chamber music next term.

GORDON
STRING QUARTET

Fritz Magg William Lincer Jacques Gordon Samuel Weiss

The Press Says:

"THE players have evidently a special zeal and understanding of this music (Sibelius' 'Voces Intimae'). They play it with sure technical mastery and an authority that bespeaks their assimilation of every note. The last trace of formality or rigidity of beat is gone from this interpretation, which, reverent to every detail of the score, sounds as though the players were improvising together. They become the 'inner voices' of the music."

Olin Downes, N. Y. Times, Dec. 9, 1940

•

"THE playing was of the utmost distinction and the very loftiest tradition. The voices are admirably balanced, the ensemble is faultless, the tone is agreeably fine and the style is splendid."

Eugene Stinson, Chicago Daily News, Jan. 29, 1941

•

"A HEALTHY vigor, an enormous vitality and a broad conception of the meaning of music give life to the Gordons' interpretations. And the Gordons made music in inspired fashion. This was the perfection of chamber music performance which one rarely experiences."

Boston Globe, March 12, 1941

•

"THIS is the impeccable quartet, without one grace note out of place, achieving the paradox of playing like one man and four virtuosi at the same time. Impeccable in technique and in taste, never passing up a measure without some incredible subtlety of statement or interpretation."

T. H. Parker, Hartford Courant, Oct. 2, 1940

•

"AFTER brilliantly negotiating the fiendishly formidable pages of the Sessions Quartet, the Gordons must have found the Schubert mere child's play. Its fascinating, melodious measures were performed in a deeply sympathetic manner, in a reading as poetic and imaginative as it was technically polished."

Noel Straus, N. Y. Times, Jan. 27, 1941

12th Consecutive Season at Music Mountain, Falls Village, Conn.—June 1 to October 1

Management: NBC CONCERT SERVICE
RCA Bldg., New York George Engles, Director

Goldsand Finds "Respite" Aid to Artistic Growth

Preparing for his first transcontinental tour since his return to this country after a five-year absence, Robert Goldsand, pianist, is convinced that his period of "retirement" was worthwhile artistically. In fact, he urges that artists take "time out" from the whirl of constant concertizing if they expect to improve their artistry.

As proof of the fact that this five-year period helped him materially in bettering his own work, Mr. Goldsand pointed out the New York critics unanimously selected him for the Town Hall Endowment Series prize this year, the first time a foreign-born artist has been selected.

"Of course there is the other side about it," he said. "My mother was opposed to my idea and pointed out that when I returned, I would practically have to start all over again and this is true. But I feel that I have greatly improved in my art and if I had it to do over again, I would do so.

Retired to Alps for Study

"I made my debut in 1921 at Vienna at the age of 10 so that next November it will be 20 years since I first appeared in public. And except for that five years between 1935 and last year, I was constantly playing, travelling about and fulfilling engagements. I felt it was necessary for me to withdraw for a few years for rest and also to improve myself artistically and, fortunately at the time, I could afford to do so.

"And so for five years I retired to a little town in the Alps, far away from turmoil and activity and concentrated upon improving my work. Today I feel I am a better artist because of doing this. In fact, although each case must be considered individually, I think all artists should do the same: not only those who come out as young performers, child prodigies as it were, but also for mature artists. No one can continue constantly, from boyhood to maturity, appearing in concert without feeling a strain and suffering artistically. During that 'retirement' period I went over my technique, interpretation, repertoire and increased my knowledge of music and when I returned, I had a broader viewpoint and was refreshed artistically.

Changes in Music World Today

"Unfortunately, I found world conditions greatly changed. The arts now flourish in numbers and very little is being accomplished as compared with other ages. One might ask what good is improved playing if other continents are closed and only this one available for artists? But although there may be fewer opportunities, numerically, I can offer them a better artist; and better to be playing in one country with improved artistry than in 10 countries without having gained in musicianship.

"So I say, I would do it tomorrow if I had to do it again."

Mr. Goldsand said that the Town Hall Award is the first he has ever won. As a boy he studied privately in his native Vienna with Prof. Alexander Manhart of the conservatory. He started at the age of six and remained in study until 1921 when he made his debut in concert in Vienna. From 1923 to 1929 he was in this country working with Moriz and Hedwig-Kanner-Rosenthal and in 1927 made his first American appearance in Town Hall, New York. Concerts followed in this country, South America and also in Europe. In 1935 he withdrew and disappeared, and it was not until this season when he returned to Town Hall that his whereabouts became known.

Won Town Hall Endowment Award

Mr. Goldsand said that the notification of the award was made one evening when he was appearing for the Bohemians in New York. Informed that he "might" be named, he was told that a member of the committee did not believe he was within the age limit of 30 because of his previous appearances here.

"The next day I dashed down there with my birth certificate and the award became official," he said.

Asked as to preferences among composers, Mr. Goldsand said he had none but had played all and has practically all the standard concerti in his repertoire.

"But if you asked whom I like best personally, I think I should say Beethoven and Schubert," he added as he took his leave to confer with "the only American managers I have had, Haensel and Jones." H. A. S.

ISH-TI-OPI

Scores Ovation in Program Arranged by Columbia Concerts Corporation on Concert Series in Toronto.

Ish-Ti-Opi, Chataw baritone of fine accomplishment . . . handsome, polished, imbued with enthusiasm for the tradition of his race . . . a capital actor . . . wears costume impressively . . . expert in both tragic and comic suggestion . . . has a pure, noble and finely trained voice . . . an accomplished interpreter of music remote from that of his race . . . gave refined and discerning rendition of foreign group—Hector Charlesworth, Toronto Saturday Night.

His rich, resonant voice with its purity of tone and wealth of expressiveness, introduced the audience to some of the most beautiful songs that have ever been written. . . . Two of the three parts of his program were devoted to Indian songs, the **third showed that he could sing and interpret with ease a wide variety of foreign compositions.** He has a definite flair for operatic numbers and many of his Indian selections were also accompanied with gestures that gave them added picturesqueness. — Toronto Globe and Mail, March 14, 1941.

INDIAN BARITONE CHARMS

. . . Ish-ti-opi, baritone, gave an unusually entertaining program of songs before the women's musical club yesterday . . . from the moment of his dramatic entrance for his first number to the close of the concert he held his audience spellbound.—Toronto Globe and Mail, March 15, 1941.

Teachers Hear Adele Laue

Adele Laue, pianist, was heard by a capacity audience of faculty members and students when she appeared at the State Teachers College, Shippensburg, Penna., on March 18. Miss Laue also appeared there last season.

Hoyen Conducts Premiere

George Hoyen conducted the world premiere of the first movement from Jose Maria Castro's Concerto Grosso over the radio on April 2 when he led the NYA Orchestra of Massachusetts in a program broadcast to South America.

Photo by Yvonne Le Roux

KURT BAUM,

tenor, will sing Turiddu in Cavalleria Rusticana under the direction of Laszlo Halasz with the St. Louis Opera Company on April 26. At the end of May, Mr. Baum goes to Mexico to appear in Carmen and The Magic Flute under the direction of Carl Alwin.

Colorado Summer Festival Arranged

Lhevinnes to Teach Master Classes—Bojanowski Conducts

DENVER, COLO.—The current season is fast drawing to a close and musical events for the coming summer are being announced. Thus the committee for the annual play festival at historic Central City opera house has just made known the reengagement of Frank St. Leger from the Metropolitan Opera as conductor for this year's musical production. He has officiated in a similar capacity on three preceding occasions and will be associated with Robert Edmond Jones, nationally known scenic designer.

Rosina and Josef Lhevinne will again conduct master classes at the Lamont School of Music from June 26 to July 31. Their annual sojourn in Denver has become an important element in local musical summer activities and is looked forward to most eagerly by their many friends and admirers.

Bojanowski Conducts Polish Novelty

The closing concert of the Denver Symphony Orchestra was directed by a guest conductor, Jerzy Bojanowski, who projected a program of works by Polish and Russian composers. It opened with Moniuszko's overture Halka and closed with Tchaikovsky's fourth symphony. Most interesting were two excerpts from Karlowicz's symphonic poem, Eternal Songs. Mr. Bojanowski was greatly feted by the enthusiastic audience. The featured soloist was the Polish tenor, Ladis Kiepura, who made a deep impression with five arias, several songs and a number of encores.

The fourth concert by the Civic Symphony Orchestra was directed by its regular conductor, Horace E. Tureman. Its principal number was Brahms' fourth symphony. Roussel's suite in F major occupied the central portion of the program. Brahms' Chorale Prelude, op. 122, No. 1, in an excellent orchestration by the conductor brought the program to a close. Clifford Osborne, local basso, gave a good account of himself in an aria from Verdi's Simon Boccanegra and after being recalled several times added Schubert's Der Wanderer.

Novaes in Pro Musica Concert

Pro Musica closed its current season with an excellent recital by Guiomar Novaes whose well-known piano art needs no comment except that it was enjoyed to the utmost by the fashionable audience occupying every seat of the Broadway Theatre. She earned many recalls and added a number of extras to the regular program. Pro Musica could not have chosen a finer attraction for its closing program.

Helen Jepson, glamorous soprano of the Metropolitan Opera, closed the Oberfelder-Slack series in a brilliant manner, being ably assisted by her accompanist, Robert Wallenborn. Salvos of applause from the large audience in City Auditorium rewarded both artists, who had to add numerous extras.

Messrs. Oberfelder and Slack will make a notable contribution to summer activities by presenting Leopold Stokowski and his All American Youth Symphony Orchestra at City Auditorium on June 20. G. S.

Four Pianists in Rochester Concert

ROCHESTER, N. Y.—Charles Naegele joined Harold Bauer, Rudolph Ganz and Eugene List in Bach's Concerto for Four Pianos on March 27 with the Rochester Philharmonic under Jose Iturbi.

Rosenek Remains at Curtis

Leo Rosenek, conductor, coach and accompanist, has renewed his contract for another year on the faculty of Curtis Institute of Music, Philadelphia.

Morini Finds Big Demand For American Musicians

Observing his second anniversary as an independent manager of artists, Albert Morini is convinced of two things: first that there is a demand, which is constantly increasing, for American artists throughout this country, and secondly that an artist can be better sponsored by an independent impresario rather than being under the direction of an organization which handles a multitude of attractions.

"Let me tell you what I have found, especially this year," said this energetic young manager, who boasts that his day starts at 5 A.M. and continues until he can no longer contact persons in the interests of his artists. "We might consider the American Ballad Singers as an example. At the beginning of this year there were comparatively few people who knew about them and their work. But when they learned that these singers give practically a history of music in this country, the demand grew enormously.

Photo by Ella Barnett

ALBERT MORINI

"Then there is Ruggiero Ricci, native-born and American trained violinist. Everywhere he goes audiences talk about him and his playing. It is not only his standing as an artist but also the fact that he is an American boy who has 'made good' that has brought him so many engagements.

"Jessica Dragonette is another young artist. People thought of her merely as a singer on the radio. Her concert engagements were comparatively few at the outset, but the 'sweetheart of American music' as she has been rightly called, has won her place as a concert artist and next season will be the most active one she has ever had, including the time before she was on my artist list.

"Here is an American artist whom American audiences want to hear and when they have heard her, want her back. She will have a big tour.

"Stell Andersen, American pianist, is winning an important place for herself also. Audiences want to see and learn about what American artists can do and are doing, and Miss Andersen is proving exceedingly popular everywhere she plays. Only recently she was soloist with the Boston Symphony, one of the few American artists who have appeared with that orchestra.

"Kate Keith Field, young American singer who appears on April 20 at the Waldorf-Astoria Hotel in a program for British War Relief, is another of the native artists whose progress is steadily being advanced. Nord Vernellj, American baritone, likewise is just being introduced but winning audience approval.

Summer Music Plans

"This summer will find music in this country enjoying a big boom and with American artists preferred. We are not chauvinistic, but finding out that our native product is wanted by our audiences.

"This is not information that is brought to me: I have found it out myself. With a limited list of specialists, I can give the time and attention to the individual artist which, with a large number, would be impossible. Also, artists can be better developed with this personal attention than when they are just one in a group of a hundred or more sopranos, or violinists or whatever might be their particular classification.

"Understand, I am not restricting my artists to only a very few; as a matter of fact, I am especially interested in American artists and, whenever I find one which I believe the American audience will like, I am happy to take him or her into my management."

The telephone interrupted and the immaculately-clad individual excused himself on the plea that one of his artists wanted him to call as soon as possible.

"The artist and client must be served," he said as he departed. H. A. S.

Dessoff Choirs to Premiere Honegger's Nicholas de Flue

The Dessoff Choirs, Paul Boepple, conducting, give the American premiere of Honegger's Nicholas de Flue on May 8 in Carnegie Hall. The work, planned as a patriotic Festspiel, was to have been presented in the 1939 National Swiss Exposition but the war prevented the Zurich performance. A concert version for mixed chorus, children's chorus, speaker and orchestra was given at Soleure in December, 1939, and this will be heard in the Carnegie Hall performance.

Mr. Boepple, born in Basle, conducted the world premieres of Judith and King David, earlier Honegger works.

Emma Boynet in Boston with Zighera Orchestra

Featuring a Ballade by Fauré, and Concertstück by Weber, Emma Boynet, French pianist, was soloist with members of the Boston Symphony Orchestra in the concluding concert of the Zighera Orchestra, conducted by Bernard Zighera, in Boston's Jordan Hall on March 10.

Mary Craig in Richmond Recital

RICHMOND, VA.—An enthusiastic audience greeted Mary Craig, concert and operatic soprano, at her recital in the Art Gallery of Branch Castle, home of Mrs. John Kerr Branch, prominent patroness of music. The accompanist was George Harris, local musician and critic.

In addition to encores, Miss Craig sang a delightful program of Lieder, operatic arias, and American and French compositions by Guarnieri, Reger, Blazjewitz, Fourdrain, Mascagni, Carpenter, Warren, Charles and Edwards. Miss Craig later gave a program in Brookfield, Va. R. B.

AMERICAN CONSERVATORY of MUSIC

55th SEASON CHICAGO

Offers Courses in All Branches of Music Leading to

DEGREE—BACHELOR OF MUSIC

DEGREE—MASTER OF MUSIC

TEACHER'S CERTIFICATES

Under Authority State of Illinois

Member of the National Association of Schools of Music

Thorough preparation for concert, radio and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, etc.

One Hundred Twenty Artist-Instructors including:

Piano—Heniot Levy, Allen Spencer, Kurt Wanieck, Edward Collins, Louise Robyn, Earl Blair, Mabel Osmer, Tomford Harris, Jeanne Boyd, May Doelling, Charles J. Haake, Adelbert Huguelet, Crawford Keigwin.
Rudolph Reuter (special engagement).

Voice—Theodore Harrison, Charles La Berge, Elaine De Sellem, John C. Wilcox, John T. Read, B. Fred Wise.

Violin—John Weicher, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Stella Roberts, Henry Sopkin.

Organ—Frank Van Dusen, Herbert E. Hyde, Edward Eigenschenk.

Violoncello—Edmund Kurtz, Lois Bichl.

Musical Theory Composition—Leo Sowerby, John Palmer, Jeanne Boyd, Irwin Fischer, Stella Roberts.

Public School Music—Clarence Dissinger, Anne Trimingham, Edna Wilder, Henry Sopkin.

Normal-Children's Musical Training—Direction of Louise Robyn, Intensive normal courses illustrating Miss Robyn's methods of piano instruction to children.

Oxford Piano Course—Gail Martin Haake (resident and correspondence courses).

Vocal Clinic Course—John C. Wilcox.

Dramatic Art, Public Reading—Louise K. Wilhour, A. Louise Suess.

SUMMER MASTER SCHOOL

THREE SUMMER SESSIONS

May 15 to June 25 June 26 to August 6

and August 7 to September 17

SUMMER SESSION PROSPECTUS, regular catalog mailed free on application. For detailed information address secretary.

AMERICAN CONSERVATORY OF MUSIC

503 Kimball Hall Building, Chicago, Ill.

John R. Hattstaedt, President and Manager

Metropolitan Visits Boston

(Continued from page 4)

high lights of Tannhäuser, given the second night. Julius Huehn, substituting for the indisposed Herbert Janssen, was a satisfactory Wolfram; Kerstin Thorborg was a vocally if not dramatically pleasing Venus, and Emanuel List assumed the whiskers and the somewhat boring music of Landgraf Hermann. Erich Leinsdorf may be credited with conducting a brisk performance.

There had been some doubt whether the comparatively shallow stage of the Metropolitan Theatre could accommodate the large mass scenes of certain operas. The second act of Tannhäuser was succesfully staged, although the Hall of Song was almost as crowded as a night club dance floor.

But the Venusberg dancing! What Wagner conceived as an orgiastic frenzy was a mixture of Russian ballet, English Morris dancing, and Harlem *hotcha*.

Butterfly and Double Bill Staged

Licia Albanese was a good Cio-cio-san in Puccini's Madame Butterfly, first matinee of the engagement. The Pinkerton was Charles Kullman.

Cavalleria Rusticana, sung that night in double bill with Pagliacci, was an example of how well coordinated a Metropolitan production can be. Stella Roman, making her Boston debut as Santuzza, impressed as singer and actress. Turiddu was sung by Frederick Jagel, Alfio by Leonard Warren, Mama Lucia by Doris Doe, and Lola by Anna Kaskas. In Pagliacci, Giovanni Martinelli sang Canio with astonishing resonance and dash. Quite satisfactory were the Tonio of Francesco Valentino (Boston debut), the Silvio of George Cehanovsky, and the Beppe of John Dudley. Mr. Valentino, originally announced to sing Silvio, was elevated to the part of Tonio by the indisposition of Richard Bonelli. Both Mr. Valentino's dramatic voice and intelligent acting were noteworthy. Helen Jepson was an adequate Nedda. Her pleasant voice deserves to be used with more graceful phrasing and better style.

Walter Leads Don Giovanni

Don Giovanni, conducted by Bruno Walter (returning to Boston after an absence of 18 years, and appearing here for the first time as operatic conductor), proved the high artistic point of the engagement. Again the Don was marvelously sung and acted by Mr. Pinza. The Donna Elvira was Jarmila Novotna, who in her Boston debut scored success both from the vocal and dramatic points of view. Zinka Milanov was the Donna Anna, Tito Schipa, Don Ottavio, Mr. Baccaloni the Leporello, and Marita Farell the Zerlina. Another local debut was that of Arthur Kent, whose Masetto was highly creditable.

L'Amore Under Composer's Baton

Next to Don Giovanni, Italo Montemezzi's The Love of Three Kings, conducted by the composer, was most outstanding. Grace Moore, Ezio Pinza, Charles Kullman and Richard Bonelli were a suitable list of principals, and Mr. Montemezzi drew from orchestra and singers a smooth performance.

Wagner's Tristan and Isolde was heard at second best, partly because Mmes. Flagstad and Thorborg and Mr. Melchior were not in top vocal form, and partly because of Edwin McArthur's conscientious but somewhat immature conducting. Mr. Huehn as Kurvenal and the superlative King Marke of Mr. Kipnis deserve only praise.

Josephine Tuminia made her Boston debut as Gilda in Rigoletto. Lawrence Tibbett, singing just once during the engagement, had the title role, while Bruno Landi made his entry as the Duke.

Were it not for Lily Pons, Mr. Baccaloni and Dr. Herbert Graf, the Metropolitan's revival of The Daughter of the Regiment would not be so charming as it is. Musically the work is thin and faded, but the comedy and singing of the two principals, and Dr. Graf's staging, which concentrates upon obtaining "a good show," bring much out of little. Raoul Jobin, new to Boston in opera, won deserved approval for his Tonio.

Koussevitzky as Transcriber

For the third time in his 17 seasons as conductor of the Boston Symphony Orchestra, the name of Serge Koussevitzky has appeared in the program book as composer or arranger. The new work is a transcription for some two-dozen wind instruments—wood and brass—of the C major Organ Prelude and Fugue, No. 17, by Bach. The idea of employing only wind instruments is very clever, and makes for solid, homogeneous tone. But certain details of the music, such as the pedal of the Fugue, did not sound forth clearly.

The transcription was given first performances under the baton of Richard Burgin, assistant conductor and concertmaster of the Boston Symphony. Mr. Koussevitzky acknowledged applause from his seat in the balcony. The program also contained the Symphony in B flat by Chausson (evidently a favorite with Mr. Burgin), and two works of Stravinsky—the Petrouchka Suite and the dreary Violin Concerto. Nathan Milstein was a capable soloist for the latter.

The Faust Symphony of Liszt was revived in a magnificent performance by Mr. Koussevitzky and the Boston Symphony. It shared the program with Mozart's great G minor Symphony also given a simple and direct reading.

Drawing by Antonio Barone

HORACE BRITT

Britt to Direct Chamber Music at Middlebury College

Horace Britt, cellist, again will be conductor of the inter-school orchestra and director of chamber music concerts at the French summer school at Middlebury (Vt.) College. He also expects to teach privately from July 1 to Aug. 15 both cello and chamber music.

This season, Mr. Britt made his annual tour with the Barrere-Britt Concertino, appeared in solo engagements and taught cello and chamber music at the Longy School, Cambridge, Mass., as well as privately.

Elijah by Handel and Haydn Group

The Handel and Haydn Society has finished its season with a presentation at Symphony Hall of Mendelssohn's Elijah. The 300-voice chorus was assisted by the following soloists: Emma Beldan and Harriet Eden, sopranos; Gertrude Berggren, contralto; Donald Dame, tenor, and Walter Kidder, bass. Mmes. Eden and Berggren and Mr. Dane sang here for the first time. This was understood to be Mr. Kidder's initial performance of the title part. Dr. Thompson Stone conducted. All of the soloists are endowed with serviceable voices, especially Mmes. Beldan and Berggren.

Wheeler Beckett has concluded his third season of Youth Symphony concerts sponsored by the Boston Symphony Orchestra, Inc. These concerts, given at Symphony Hall, have been remarkably successful, and a fourth series is planned.

Civic Orchestra in American List

The Boston Civic Symphony Orchestra, Joseph Wagner conductor, has given the second concert of its 15th season. The highlight of the program was the concerto for violin, piano, and strings by the late Blair Fairchild, played for the first time in America. Harriet Wolffers, violin and Jules Wolffers, piano, were soloists. Other items of the all-American program were Nachez on the Hill (Powell), the Andante from Howard Hanson's Nordic Symphony, Robert L. Sanders' Little Symphony in G (first time here), and Grofe's Mississippi Suite.

A novelty of the fortnight has been revival by New England Conservatory students of Monteverdi's pioneering opera Orfeo. Quincy Porter, dean of the faculty, directed. Brahms' A German Requiem has likewise been given under Conservatory auspices. Francis Findlay was the conductor; Edward Bleau, baritone, and Gertrude McKinley, soprano, were the soloists.

E. Power Biggs, organist, and three members of the Stradivarius Quartet—Wolfe Wolfinsohn and Bernard Robbins, violins, and Iwan d'Archambeau, cello—have been heard at the Germanic Museum, Harvard University. The program, in which the well-known baroque organ was used, consisted of old music for organ alone and in combination with strings. At Sanders Theatre, Cambridge, Wheeler Beckett has continued his sequence of orchestral concerts for small children, played by thirty-two Boston Symphony men. Nicolas Slonimsky, presented at Recital Hall by the Society for the Advancement of Jewish Music, spoke on Modern Music.

Thirty-Fourth
BETHLEHEM
Bach Festival
Friday, May 16th
4 and 8 P.M.
E.D.S.T.
CANTATAS
"Now thank we all our God" (#192)
"Jesus, Thou my wearied spirit" (#78)
"I suffered with great heaviness" (#21)
"Lord, Are Thine eyes not searching for the Righteous" (#102)
"In God I place my faith and trust" (#188)
"If Thou wilt suffer God to guide thee" (#93)
"Praise our God in all His splendor" (#11)
Saturday, May 17th
2:30 and 5 P.M.
E.D.S.T.
Mass in B Minor
Soloists and Orchestra
Conductor
Ifor Jones
Course Tickets $12 and $16
Address Bach Choir, 528 N. New St.
Bethelehem, Pa.

The University Musical Society
CHARLES A. SINK, President
THOR JOHNSON, Conductor
Announces the Forty-Eighth Annual
MAY FESTIVAL
Six Concerts—May 7, 8, 9, 10, 1941
Hill Auditorium, Ann Arbor
SOLOISTS
(In order of appearance)
LAWRENCE TIBBETT.....Baritone
JARMILA NOVOTNA.....Soprano
NORMAN CORDON.....Bass
GREGOR PIATIGORSKY..Violoncellist
SUZANNE STEN.....Mezzo-Soprano
JOSE ITURBI.....Pianist
DOROTHY MAYNOR.....Soprano
JASCHA HEIFETZ.....Violinist
ENID SZANTHO.....Contralto
CHARLES KULLMAN.....Tenor
MACK HARRELL.....Baritone
ORGANIZATIONS
THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THE YOUTH CHORUS
CONDUCTORS
EUGENE ORMANDY Orchestra Conductor
THOR JOHNSON Festival & Choral Conductor
SAUL CASTON Associate Orchestra Conductor
JUVA HIGBEE.....Youth Chorus Conductor
JOSE ITURBI.....Guest Conductor
Season tickets (Six Concerts) $8.00, $7.00, $6.00
CHARLES A. SINK, President, University Musical Society, Burton Memorial Tower, Ann Arbor, Mich.

NINTH ANNUAL BACH FESTIVAL
Baldwin-Wallace Conservatory of Music
Berea, Ohio
June 6 and 7, 1941
ALBERT RIEMENSCHNEIDER, General Director

Harold Bauer to Conduct Summer Master Classes

Harold Bauer will conduct master classes at the Julius Hartt Musical Foundation, Hartford, Conn., in May; at the Manhattan School of Music, New York, in June, and at the New England Conservatory, Boston, in July.

HAROLD BAUER

The classes enroll not only pianists but also those who desire advice and help in chamber music. Students may register as performers or auditors. Young artists, planning programs for next season, teachers and gifted pupils participate, and all receive criticism and help. The sessions are informal.

Dr. Bauer teaches privately and in classes during the winter season at the Manhattan School of Music, Janet D. Schenck, director. The regular summer session at the school takes place in June and July.

Folk Song Experts Meet at Helen Norfleet School

The Helen Norfleet School recently presented La Meri in a program of Hindu dances at the Colony Club for the benefit of the junior division of the China Emergency Relief. La Meri was assisted by her pupils from the School of Natya. Students of the Norfleet School acted as ushers.

On March 23, the Norfleet Trio presented an international folk song party at the school in honor of Baron and Baroness von Trapp and their family of singers. The program brought together collectors, editors and singers of folk music from all parts of the world, including Lida Brodanova, Walter Freude, Wasanta, Miss Minoche, Adolph Bregman, Li Ling Ai, Jennie Hill Barry, director of Fine Arts at Greenbrier College, Lewisburg, West Va.; Elsie Houston and the group known as the Peasant Singers. Among the guests was Mrs. Helen Hartness Flanders, national chairman of folk music of the General Federation of Music Clubs.

Queena Mario Preparing Fourth Summer Opera Series

Queena Mario, former Metropolitan Opera prima donna, is arranging for another season at her farm, Hi-Ho the Mario, at Bethel, Conn., where young singers prepare for opera in a nine-week season which opens this year on the last Saturday in June.

Mme. Mario personally supervises the instruction, which includes morning sessions in voice, each pupil receiving two 45-minute periods a week, with half devoted to vocal technic and the remainder to the learning of scores or song literature. Afternoons and evenings are taken up with acting, make-up classes and rehearsals for the performances given during the season.

The latter are presented in the Mario Barn Theatre, from the stage of which, Mme. Mario reports, students have stepped to the Metropolitan, motion pictures and other fields. A "name" artist from the Metropolitan appears in each opera, with some others from the San Carlo, Chicago and La Scala forces, and Mme. Mario's students in other roles. The latter alternate between chorus parts and leading roles, thus getting complete experience.

This will be the fourth season for the company, which last year was invited to play a week at the Westport Playhouse this season.

Minneapolis College Lists Summer Courses

MINNEAPOLIS.—Peter D. Tchak will conduct the fourth annual choral summer session at the Minneapolis College of Music from June 16 to 28. An intensive two-week course, of 66 class hours, will be offered for choral directors in colleges and churches and school supervisors. The sessions will include choral conducting, music study in the schools, choir building, music study in high schools, church choir problems and choir repertoire in junior and senior high schools.

Harold Kellogg, baritone, of Hollywood, has been engaged to conduct a five-week master class from June 30 to Aug. 2. Among his pupils have been John Boles, Irene Dunne, Marion Davies, Conrad Nagle, James Cagney, Shirley Temple, Dick Powell and others. Mr. Kellogg has made a special study of singing before a microphone.

Harold Ayres, concertmaster of the Minneapolis Symphony and musical director of the college, presented three students on April 8 as soloists with the college orchestra directed by William Muelbe. Marie Shefeluk, Florence Holmes and Dennis were the students. On April 15, Miss Holmes and Mr. Dennis were heard again with the orchestra. Senior recitals will be given during the spring quarter by Hilma Linde, contralto; Marie Jean Raiche and Beatrice Solinger, pianists; Miss Holmes and David Jenkins, tenor.

Mr. Ayres will conduct a three-week intensive master class at the college from June 23 to July 12. A complete scholarship is offered. Assisted by Mr. Muelbe, who will be in charge of the orchestra and band conducting classes, Mr. Ayres will discuss concertos, sonatas and smaller works.

John Verrall, American composer, whose works were played recently by the New York Philharmonic and Minneapolis Symphony, both conducted by Dimitri Mitropoulos, spoke on modern music at the college on April 1. He is a graduate of the college.

Scholarship winners recently included Rachel Koefod, 12-year-old pianist pupil of Laurinda Rast, winner of the Schubert Club of St. Paul piano award; Marie Shefeluk, violinist, pupil of Mr. Ayres, winner of the Thursday Musical Club student contest. The latter also has won several regional contests.

Work by Elna Sherman Heard in Institute Concert

Elna Sherman, composer-pianist, teacher and lecture-recitalist in early English and American music, was represented on the program of the Alumni Concert of the Institute of Musical Art of the Juilliard School on March 26. Her Sonata Lyrica for clarinet (or viola) and piano was played by Jeannette Scheerer, clarinetist, with the composer at the piano.

Figueroas in Recital

The fourth recital by Jose, Narciso and Rafael Figueroa, violinist, pianist and cellist, respectively, was given on March 16 at La Casita, New York. Works of Beethoven, J. C. Bach, Debussy, Turina, Albeniz, De Falla, Saint-Saëns, De Falla-Kochanski and Paradies-Dushkin comprised their program.

CONCERT DIRECTION
ANNIE FRIEDBERG

DOROTHY BACON
American Contralto

"Her diction was good and her interpretation was artistically rendered." New York World-Telegram

"Organizations who are on the lookout for soloists of distinction and presence would do well to note the name of Dorothy Bacon." Boston (Mass.) Eve. Transcript

". . . has an opulent voice and makes a lovely appearance." Cleveland (Ohio) News

"One observed that she possesses a magnificent voice of decided contralto quality." Stockholm (Sweden) Social Demokraten

CLYDE KEUTZER
Tenor

"Voice of fine tonal quality . . . admirable vocal style." du Q. Bonnoitt, Columbia, S. C.

"Tenor Given Ovation Here." Cleveland, Tenn.

"Star of the occasion . . . warm, smooth tenor voice." A. C. R., New Bedford, Mass.

"An outstanding singer." Hastings, Nebr.

"No more polished singing of the two tenor arias has ever been heard here." Columbia Record, Columbia, S. C.

"Recital Charms Tenor's Hearers." Raleigh News and Observer, Raleigh, N. C.

LILLIAN GUSTAFSON
Concert — Oratorio — Radio

"Mellow and smooth voice and fluent style." New York Sun

"Lyric voice of pleasing quality with range high and even." Chicago Evening American

"Displayed excellent taste and musicianship." Philadelphia Inquirer

"Delighted by the clearness and melodious quality of her voice." Ottawa Citizen

GEORGE PERKINS RAYMOND
Tenor

"A voice of carrying power with resonances and sustaining qualities for graphic interpretation." Chicago Daily News

"A voice of considerable beauty and an admirable art in evoking atmospheric effects." Philadelphia Inquirer

"Combines in his singing intelligent interpretation with excellent diction and delicate shading of tone." Indianapolis Star

CHARLES WISTAR YEARSLEY
American Baritone

Winner of the Madrigal Society's 1941 New York Debut Award

"Talented—a fine natural voice." N. Y. Herald-Tribune

"Voice of great natural beauty—tones resonant and true." Buffalo Courier-Express

"One of the outstanding programs of the year." York Gazette and Daily

"Excellent Baritone—revealed a voice of unusually fine quality." Philadelphia Evening Ledger

"Sings with taste and musicianship." Philadelphia Evening Bulletin

Fisk Bldg. 250 West 57th St. New York

Organist Heard Widely

Virgil Fox Returns from 5th Anniversary Tour

Virgil Fox has returned from his fifth anniversary tour covering 14,000 miles and giving 30 concerts in 15 states. Highlights of the tour included his appearance at the MacFarland Auditorium, Minot, N. D., when one-tenth of the population attended the recital; playing before a distinguished audience at the home of William H. Barnes in Evanston, Ill., at one of the finest residence organs in the United States; a program given in Hollywood at the Church of the Blessed Sacrament, and his appearance in the second organ recital ever given in the Kansas town in which he played.

A number of concerts on the tour were dedications of new organs, among the outstanding being the instruments installed in the Museum of Art, Norfolk, Va., the Seventh Presbyterian Church of Philadelphia, and the Second Baptist Church of St. Louis, Mo. The programs for the recitals included many of the monumental organ works, as well as the Bach Chorale arranged by Mr. Fox and published by H. W. Gray.

Mr. Fox has resumed his teaching schedule at the Peabody Conservatory of Music in Baltimore, where the enrollment now is the largest in the history of the organ department. Pupils from various states who have attended his master classes will be heard in concert during the exhibition recitals at the Conservatory in the final week of May.

Mr. Fox is under the management of Bernard R. LaBerge.

VIRGIL FOX

Munz Engaged at Curtis Institute for Piano Faculty

Mieczyslaw Münz, Polish concert pianist, has been engaged for the faculty of the Curtis Institute of Music, Philadelphia.

ERNO BALOGH

PIANIST

Sunday, April 20 12:30 P.M. (E.S.T.)

Soloist with the Radio City Music Hall Orchestra

in the Brazilian Fantasy by Mignone over WJZ and Blue Network

Management: COLUMBIA CONCERTS CORPORATION
Division METROPOLITAN MUSICAL BUREAU, INC., 113 West 57th Street, New York City

ADA BELLE FILES AMERICAN CONTRALTO

WINS UNANIMOUS PRAISE OF CRITICS IN NEW YORK
DEBUT AT TOWN HALL, MARCH 6, 1941

NEW YORK TIMES—"Miss Files proved herself the possessor of a true contralto voice of an inherently rich, warm, velvety quality. It was a voice of unusual possibilities, backed by plenty of temperament and used with a fund of expressiveness that captured and held the attention."

NEW YORK HERALD TRIBUNE—"Miss Files, a young and talented contralto made her New York debut last night at Town Hall. Her voice is dark and rich . . . and she held her audience through the interest of a basically beautiful equipment."

NEW YORK POST—"Rachmaninoff's 'Floods of Spring' and Mr. Golde's 'Awakening' were sung in a spontaneous lyric way that won much applause."

NEW YORK WORLD TELEGRAM—"Miss Files voice has innately good quality . . . and the singer showed intelligence in the delivery of the program."

Management: Bertha Ott, Kimball Hall, Chicago, Ill.

Acclaimed in Oratorio!

EMMA BELDAN

Soprano

Soloist with Handel and Haydn Society in Elijah
DR. THOMPSON STONE, Conductor
Boston, Mass., March 23

"The great soprano airs were effectively delivered by Emma Beldan."
—*Boston Evening Transcript*

"Miss Beldan is clearly a singer who has a promising future, for her work was very well done indeed."—*Boston Herald*

"But to make a single mention, Miss Beldan sang with an energy and a brilliance calculated to make people believe Mendelssohn's melodies still possess vitality, romantic and plaintive though they may be."—*Christian Science Monitor*

One of the eight finalists in 1941 Metropolitan Opera Auditions of the Air

Suite 701 119 West 57th Street New York

Leopold Re-engaged

Pianist Discusses Parsifal at New Rochelle Programs

NEW ROCHELLE, N. Y.—So much enthusiasm was shown concerning the series of seven programs on Wagner's Ring of the Nibelungen, given by Ralph Leopold, that he was engaged for two recitals on Parsifal, March 17 and 24. In addition to giving the story and explaining the development of the motives, Mr. Leopold played in the first recital his transcriptions for piano of the Prelude, Gurnemanz's Narrative, Transformation Music, Procession of Knights of the Grail, and excerpts from the Temple Scene including the Finale to Act 1. The second recital included transcriptions of the Flower Maidens' Scene, Kundry's Narrative, Prelude to Act 3, Good Friday Music, and Finale Act 3.

For the last two recitals in the Ring series, Mr. Leopold discussed Götterdämmerung. In the first program he talked about the first and second acts and his transcriptions included the introduction, Dawn and the Parting of Brünnhilde and Siegfried, the Rhine Journey, Hagen's Meditation, the chorus of vassals and the finale to the second act. The final recital brought discussions of the third act of the Opera while the transcriptions played were of the Rhinemaidens' Song, Siegfried's Narrative, death and funeral music and Brunnhilde's Immolation and the finale.

Mr. Leopold continued his recitals at Ralph Wolf's Music School with explanatory remarks on Wagner's Der Ring des Nibelungen. The first act of Die Walküre was presented. In addition to short passages, the program included transcriptions of the Prelude (depicting the storm), Sieglinde's Narrative, Siegmund's Love Song, Drawing the Sword from the Tree, and Finale.

Mr. Leopold later gave Acts II and III of Die Walküre, the transcriptions including Brünnhilde's Call, Siegmund's Death Prophecy, Ride of the Valkyries, Scene between Brünnhilde and Sieglinde, Wotan's Farewell and Magic Fire Scene.

Acts I and II of Siegfried were also presented, the transcriptions being Prelude, Mime's Nararative, The Wanderer, Song of the Forge and Finale Act I, Forest Murmurs and Finale Act II.

Mr. Leopold's latest recital was based on Act III of Siegfried, the transcriptions comprising the introduction, Erda's Scene, Siegfried Passing Through the Fire, Brünnhilde's Awakening and Finale.

Miami Symphony Presents Latin-American Program

CORAL GABLES, FLA.—Arrabal, the first movement of Sinfonia Argentina, by the contemporary Argentine composer, Juan Jose Castro, had its first performance in the United States on March 24 when it was played here by the University of Miami Symphony Orchestra, John Bitter conducting. The score was featured on a program dedicated to the Latin-American republics. Brazil was represented by Carlos Gomez' overture to Il Guarany.

Carlos Salzedo, harpist, was soloist in Widor's Choral and Variations for harp and orchestra and he also presented a group of his own compositions.

8th National Piano Playing Tourney Opens in Texas

The 8th annual National Piano Playing Auditions, sponsored by the National Guild of Piano Teachers, this year will have sections in 112 music centres from coast to coast, according to Mrs. Irl Allison, national secretary of the guild. In order to care for the registrations from more than 40 states, additional quarters have been taken at National Headquarters, 640 Riverside Dr., New York City.

More than 15,000 student pianists from 3,000 cities, towns and villages will participate, Mrs. Allison said. The tournament, opening early next month in Texas, concludes in June in New York.

NORD VERNELLJ,

baritone, is soloist on April 23 with the NYA Orchestra, Robert Hufstader conducting, in New York.

Verdi Club Morning Musicale

Hotel St. Regis roof-garden was filled with a large audience at the April 2 morning musicale of the Verdi Club, Florence Foster Jenkins, president, and an interesting program of music ensued. Kathryn Tirrell, a capable soprano, was heard in excerpts from Wagner, Rachmaninoff and modern Americans. Louise Caselotti (of Snow White) sang arias and songs by Tchaikovsky, Saint-Saëns, Bizet, with deep contralto tones, making vivid effect with The Erl-King and airs from Carmen. Randolph Symonette, bass-baritone, was admired in arias by Verdi and Gomez, and songs by Charles, Sanderson and Koneman. Paul Eisler and Nathan Price were attentive accompanists. The audience stood in tribute to the memories of Lilian Thais and Alfred O. Corbin, recently deceased. F. W. R.

RAY LEV

PIANIST

Sold out Carnegie Hall

March 24, 1941

OLIN DOWNES, *New York Times*:
"There was refreshing vitality and musical feeling in the playing of Ray Lev. . . . One of her finest accomplishments was the performance of the Schumann 'Davidsbundlertanze'. . . Miss Lev understood the intimacy as well as the poet's caprice of this music . . . there was clear, authoritative and eloquent statement. . . . That Miss Lev can sustain a melodic line with a rich singing tone and concentration of thought was shown nowhere more strikingly than in the middle part of the Chopin 'Fantasy.'"

THEA DISPEKER, *Personal Representative*
252 West 76th Street, New York City
ENdicott 2-4455

THE BELGIAN PIANO STRING QUARTET pictured on their recent transcontinental tour. Right to left, G. Mombaerts, pianist; Albert Rahier, violinist; C. Foidart, viola, and Joseph Wetzels, cellist.

Belgian Piano String Quartet to Tour Here Next Season

Three string players and a pianist comprise the Belgian Piano-String Quartet, which is being booked for next season by Concert Management Bernard R. La Berge, Inc., of New York. The 1941-42 season will be the 15th for the ensemble, it having been organized in 1927 when Joseph Wetzels, cellist, director of the ensemble, returned to Brussels from Bilbao, Spain, where for seven years he was head of the cello department at the conservatory.

One day at the home of Ysaye, Mr. Wetzels and his former student, C. Foidart, just returned from Monte Carlo where he had been active in the orchestra, met Charles Houdret, young Belgian composer, who had written a quartet for piano and strings and was seeking an ensemble to present the work. Therefore Wetzels and Foidart collaborated with G. Mombaerts, pianist, and a violinist, Albert Rahier. The Houdret Quartet was given its premiere in Brussels, and the ensemble has continued.

Mombaerts was selected by Queen Elizabeth of Belgium to head the piano department in her own Queen's Chapel, comparable to a post-graduate school for artists who have won highest honors in Belgium's conservatories or art schools.

Rahier, born in Liège, was first violinist of the Opéra de la Monnaie in Brussels and later headed the violin department at Ghent Conservatory.

Many modern composers have written for the ensemble including Poot and Absil, Belgians; Bautista, of Spain, and Tansman, whose Suite Divertissement has been recorded by the quintet.

The American debut of the quartet was made last season in Town Hall, New York, following which they made their first tour here. Abroad they have played in Austria, England, Greece, Germany, Holland, Italy, Poland, Spain, Switzerland and other countries.

The Quartet has just completed a transcontinental tour of over thirty concerts, appearing in many of the leading cities throughout the country and receiving ovations everywhere.

William Hain Fulfilling Oratorio Engagements

William Hain, American tenor, is fulfilling many engagements with chorus during the Spring. On April 24 he appears in Schenectady under the auspices of the Thursday Musical Club and the following night in Albany with the Monday Musical Club Chorus, both performances conducted by Dr. Elmer Tidmarsh. Mr. Hain sings the role of the Narrator in the St. John Passion of Bach on April 28 at Oberlin (Ohio) Conservatory. He then goes to the Cincinnati Festival for a week's engagement singing Vladimir in Prince Igor and also appearing in Handel's Israel in Egypt. Two years ago, Mr. Hain was one of the leading soloists at the festival.

On May 14 he gives a recital at Middlebury (Vt.) College and then starts rehearsals for the Montreal Festival, where he sings in Bach's B minor Mass, Elgar's Dream of Gerontius and the Fauré Requiem under Sir Thomas Beecham. This season he appeared at the Berkshire Festival under Koussevitzky, with the New York Oratorio Society under Albert Stoessel, and with the New Friends of Music Orchestra, Fritz Stiedry conducting.

Keutzer for Cape Cod Festival

Clyde Keutzer will sing the leading tenor role in the Mozart Festival at the Cape Cod Institute of Music, East Brewster, Mass., July 24-26, and again will act leading roles with the Harbor Playhouse at Marion, Mass., in August. The tenor returned to Chapel Hill, N. C., recently from concerts in Greensboro, N. C., and Rock Island, Ill.

American Works Broadcast by Curtis Students

PHILADELPHIA.—A program of early American music was presented over the Red network of NBC on March 29 by students of the Curtis Institute. Barbara Troxell, Margaret Lilly, Muriel Robertson, Norman Rose, Thomas Perkins and James Cosmos sang three numbers by William Billings. Jeanne Behrend, pianist, played Hewitt's Battle of Trenton. The first quintet of Johann Friedrich Peter was played by Herbert Baumel, Jacob Krachmalnick, Francis Tursi, Warren Signor and Robert Ripley.

Hurok to Present "Pops" Series in Carnegie Hall

S. Hurok next season will inaugurate a series of "Pops" concert in Carnegie Hall, New York. The series will present Artur Rubinstein, pianist; Dusolina Giannini and Ezio Pinza, of the Metropolitan Opera; Oscar Levant, pianist-conductor; Gladys Swarthout, mezzo-soprano of the Metropolitan; Carmen Amaya, Spanish dancer, and her troupe; and the Ballet Russe, the latter in a theatre.

Bartlett-Robertson in War Relief Concerts Before Hawaiian Tour

Ethel Bartlett and Rae Robertson, English duo-pianists, will appear in concerts for British War Relief in Portland, Me., Summit, N. J., and New York City before leaving on May 16 for concerts in Honolulu.

RACHELLE SHUBOW

"Notable talent and an unusually interesting pianist."
BOSTON GLOBE

In Her Fifth Appearance at Town Hall
on
Tuesday Evening, April Twenty Second

The program offering includes first New York performances of Eda Rapoport's "Three Pastels" and "The Ghetto" and the "New York Fugue" of Mana-Zucca. Miss Shubow also will play works by Bach-Busoni, Mendelssohn, Beethoven, Ravel, Toch, Liszt and Converse.

Concert Management Milton Bendiner Steinway Hall New York

ENSEMBLE UNIQUE

Featuring Original Songs and Arrangements

HERBERT GOODE, Pianist — GORDON DAVIS, Tenor — HANS HEIDEMANN, Pianist

Personal Representative: MABELLE WALL, 117 West 57th Street, NEW YORK

GINA
Van de Veer
Lyric Soprano
OPERA — CONCERT — RADIO
Fern Helscher, Hotel Winslow, 45 East 55th St., N. Y. C.

ROBERT BOSTWICK
BARITONE
Concert—Radio—Opera

"Completely won his audience by his engaging manner and his fresh, vigorous baritone voice."
—Shreveport Journal, Jan. 31, 1941

"Robert Bostwick, baritone, gave sympathetic interpretations. His voice is firm and rich and warm in quality."
—N. Y. Herald-Tribune, November 14, 1940

"Mr. Bostwick discloses a voice of fine ability and an ease of dramatic interpretation". —Miami Daily News, April, 1940

Exclusive Mgt.: William Neill, Inc. 119 W. 57th St., N. Y. C.

CHRISTINA RAINSFORD
Soprano
GARDEN PROGRAMS
a Specialty
also THE POETS IN SONG
and SONGS OF THE OLDEN DAYS
For Information, address: Box 57, Katonah, N. Y.

MARGARET
SITTIG

"One of the most talented of Women violinists."
—*New York Journal-American (Grena Bennett)*

Suite 701, 119 West 57th St., New York

Orchestral Concerts in New York

(Continued from page 18)

long loved particularly the middle section of the opus, a perfect treasure of melody and affecting sentiment tinged with romantic passion. The mystic close of the symphony, with its unaccompanied choral chant, "All things are transitory," is one of the high spots of the orchestral literature.

The performance of Koussevitzky and his mighty band left no opening for criticism. The leader found both the large lines and the arresting details of the composition. He displayed feeling, fire and elevated musicianship. His magnetic force and the superb playing of the orchestra had their due effect and the audience went into veritable raptures of applause after the compelling finale.

The Bach transcription of Koussevitzky is for wind instruments only, and registered with its symmetry, simplicity and clarity.

Bostonians End Season in New York

The final New York concert of the Boston Orchestra under Koussevitzky at Carnegie Hall was the Saturday matinée of April 5. The Faust Symphony by Liszt, heard at the Thursday seance, enjoyed repetition, as did Bach's C major organ Prelude and Fugue, orchestrated for woodwind and brass by Koussevitzky. Newly added to those numbers was Mozart's symphony in G minor.

Again the Liszt music had inspired and inspiring performance, and registered also through the undeniable beauty and greatness of the score. "Exquisite in every detail" a critic might well write of the reading and delivery of Mozart's masterpiece, and then spare himself all further description. Such shall be the procedure of the present scribe. He considers that experience, as well as the whole concert, one of the orchestral highlights of the season. The Boston Orchestra and its conductor are an abiding delight in the music-making of the metropolis.

LONGY SCHOOL OF MUSIC

1941-42 SEASON

Internationally Known Artists and Teachers

Olga Averino, *soprano*
Berta Jahn-Beer, *pianist*
E. Power Biggs, *organist*
Erwin Bodky, *harpsichordist*
Nadia Boulanger, *teacher of composition*
Horace Britt, *cellist; conductor*

One Follen Street • Cambridge • Massachusetts

COLLEGE OF THE HOLY NAMES

Degrees: A.B., B.S., B.Music

Lake Merritt, Oakland, California

announces **MASTER CLASSES** June 19 to July 25, 1941

by

E. ROBERT SCHMITZ

World Famous Pianist and Teacher

Address: Chairman of the Music Department

The NORFOLK MUSIC SCHOOL OF YALE UNIVERSITY

Ellen Battell Stoeckel Foundation

at NORFOLK, CONNECTICUT

(1300 ft. elevation)

June 23-August 1

For information write Bruce Simonds, Director
Sprague Hall, Yale University, New Haven, Conn.

UNIVERSITY OF MIAMI SCHOOL OF MUSIC

Coral Gables, Florida

BERTHA FOSTER, Dean

Piano: Hannah Spiro Asher, Henry Gregor, Ralph Roth, Franklin Harris, Joseph Tarpley
Violin: Joel Belov
Cello: Alan Collins
Voice: Sarah Folwell, Arturo di Filippi, Robert Reinert
Wind Instruments: William Lebedeff, Laurence Tremblay and Edwin G. Head
Music Literature and Education: Frances Hovey Bergh and Edward Clarke
Composition and Theory: Carl Ruggles, Tom B. Steunenberg, Alan Collins
University of Miami Symphony Orchestra: John Bitter, Conductor
Opera School: Henry Gregor, Director

Opera "Second Love" Of American Singer

The ukelele was rudely but definitely abandoned when Dorothy Cornish's instructor, whom she characterizes as "a remarkable old gentleman named Vreeland," remarked to his then 16-year-old pupil that she try out for the late Florenz Ziegfeld, who at the time wanted a specialty number for his Rio Rita.

The girl did not take him seriously at the moment but the suggestion did put ideas in her mind. With a European trip scheduled within ten days, it was impossible for her to try out as her teacher had suggested. At school she had studied drama with Edith Wynne Mattison and Charles Rann Kennedy and played Romeo to Helen Chandler's Juliet. Rome was thereupon made her goal, with music as her aim.

Her first singing teacher was Mme. Pieretto-Bianco, American-born wife of the Italian painter, whose works were hung in many galleries in Europe including the Pitti-Uffizei in Florence. In 1916-20 he was scenographer at the Metropolitan Opera. Through her instructor and her husband, Miss Cornish met the noted artists then in Italy.

Claudia Muzio became a close friend and encouraged the young American soprano to continue her work. Mme. Muzio expressed the hope that Miss Cornish might sing Adalgisa to her own Norma, but several years later when this did occur, the Norma was Gina Cigna.

Other teachers and coaches of Miss Cornish have included Marcello Govoni, regisseur of the Royal Opera in Rome, Armando Agnini, of the San Francisco and Metropolitan, Hermann Weigert, of the latter company, and Arthur Fiedler, Boston conductor.

Photo, Blackstone Studios

DOROTHY CORNISH

Stokowski Youth Schedule

Leopold Stokowski brings his All-American Youth Orchestra to Carnegie Hall, New York, on May 16. The orchestra opens its tour this year on May 11 in Atlantic City, N. J., and will be heard in Canada and Mexico before concluding its season July 5, in Hollywood.

Tollefsen and Cumming Artists Heard

Maria deVries-Smith, pianist, of the Tollefesen School of Music, and Jean Cumming, of the Cumming-DeKyzer School, collaborated in a musicale for a benefit affair given in a Brooklyn mansion under the direction of Mrs. Dr. Goodchild on March 14. The pianist performed works by Chopin, Debussy and Moszkowski, and Miss Cumming, now in the cast of Lady in the Dark, sang songs by Dvorak, Ronald, Molloy, Ponce.

CARLOS and MARJORIE SALZEDO at Nassau, Bahamas, where they played for the Duke and Duchess of Windsor.

Salzedos in Joint Programs During Tour of Florida

In addition to Carlos Salzedo's two appearances with the Miami Symphony Orchestra in that city and Fort Lauderdale last month, he and Marjorie Salzedo gave a joint recital of music for two harps, harp and piano and harp solos in Coral Gables on March 23. Previous to this, the two harpists appeared in Nassau, Bahamas, under the patronage of the Duke and Duchess of Windsor. While in the Bahamas they were guests of Mr. and Mrs. Guy Murchie. A garden party was given in their honor at the estate of Mr. and Mrs. Philip Gossler on Hog Island.

The Salzedos will appear in Florida again next season during their tour with Rene Le Roy, French flutist, and Janos Scholz, cellist, all of whom comprise the new Salzedo Concert Ensemble.

Mirovitch Gives Lecture-Recital on Chopin

Chopin's music challenges our present materialistic generation to return to the refinement and gentility of romanticism, according to Alfred Mirovitch, whose fourth in a series of informative Monday morning lectures entitled "The Constructive Force in Music" in the Carnegie Hall Art Gallery on March 17 was devoted to the life and music of the great Polish composer. Mr. Mirovitch previously had treated upon Bach, Mozart, and Beethoven and following his talk on Chopin will close the series with Debussy and Moussorgsky. He impresses with the authority of wide musical experience and travel and during his discussions adds to the pleasure of his audience by playing music of the composers under consideration. P. K.

William Masselos Plays for Club

At the mid-winter meeting of chairmen of departments of the New York State Federation of Women's Clubs (Mrs. Guy Cheney, president), held at the Hotel Astor, recently. Kate A. Wasserscheid, chairman of Fine Arts and Music, offered the musical program of the day.

William Masselos, young American pianist, a recent Naumburg Foundation winner, repeated the program he had given the week before at the White House. This young artist completely won his audience with his colorful and musicianly interpretations of numbers by Albeniz, Ravel and Chopin. E. H.

Djanel Finds America Haven After War's Alarms

Even the attempt to interview dynamic Lily Djanel, of the Paris Opera, is not an easy task for one who is accustomed to the usual calm exchange of questions and replies. Blonde, slender, a sparkling smile and a charming manner are all characteristics of this personality who flits from subject to subject and, withal, is the perfect hostess.

The French soprano was in the midst of scales and vocalises when the would-be interviewer interrupted. But the smiling invitation to enter did not indicate the exuberance of speech that was to follow.

Miss Djanel had just been engaged by Florio Ugarte to appear at the Teatro Colon in Buenos Aires and the happy tidings were given before any question could be made.

"You have been told of my engagement, I suppose! Yes, Mr. Ugarte heard I am in New York and he has engaged me to interpret Carmen, La Damnation de Faust, Thais and other roles." The English had just that touch of charming French accent.

As if she had known the question, which the "interviewer" was about to ask, Miss Djanel continued: "Ah, yes, I sang Carmen at the Paris Opéra Comique when in 1939 M. Rouché became directeur of both the Grand Opera and the Opéra Comique. Since 1935 I sang leading roles at the Grand Opera, but Carmen is never given there. However, I was a guest Carmen for many years at Nice, Monte Carlo, Marseilles, Lyon Casablanca, Alger, most of the towns in France, Switzerland, Holland and Belgium. Last winter I appeared four times in that role at the Monnaie in Brussels."

The advance of the German army in the spring abruptly put an end to Miss Djanel's busy time, as she explained:

"I was singing Carmen at the Opéra Comique the last day of Free Paris and was to sing again L'Heure Espagnole of Ravel on the following Tuesday at the Grand Opéra, but it was closed. At the Comique I was to re-create the role of Angélique in Jacques Ibert's opera; it is so amusing, so full of esprit!

Sang Salomé for Strauss

"Salomé, oh, I do love it! It made my reputation because I sang it at Vichy in 1935 at the Grand Festival International de la Musique And Richard Strauss, who was the president of the Union des Compositeurs, conducted it himself. The performance was the high-light of the gala week and the foremost composers and critics were there. Strauss was so pleased that he promised to conduct it for me at the Paris Opéra, which he did a few months later. Since then, I have appeared in Salome more than twenty times at the Paris Opéra and over thirty times elsewhere as guest. I will show you my score with the indications for the interpretation made by the composer himself."

LILY DJANEL

Likes America

A glance at the music, which is headed by an enthusiastically worded autograph of the Meister, was interrupted by Miss Djanel's tribute to her reception in this country.

"The American people are so nice. Lily Pons spoke so rightly over the radio recently when she said, here are the most warm-hearted people in the world. And everything here is so practical, in the apartments and everywhere. . . . You are looking at my score of Carmen? It is so worn, but I keep it because it has brought me good luck. I started off my career with it as Carmen at the Royal Opera in Liege."

The recollection of her debuts suddenly opened the flood-gates to many amusing anecdotes . . . until the telephone reminded Miss Djanel of an urgent appointment . . . Charming, but hurried adieux, an invitation to call soon again . . . and the visitor was left to remember what she could of an unending stream of words!

Miss Djanel has also been engaged for Salome and leading roles of the French repertoire for the opera season in Rio de Janeiro.

M. M.

Herta Gruen to Give Music Appreciation Course

In response to numerous requests, Herta Gruen will conduct a course in music appreciation at her New York studio, meeting twice a month late on Friday afternoons. Composers of different periods will be discussed and their works demonstrated. The more advanced students will have an opportunity to participate in the regular musicales held in connection with the course. Each session also will feature one or more artists in chamber music and vocal selections.

HERTA GRUEN,

pianist, and Fred Polnauer, violinist, will give a joint recital on May 5 in Carnegie Chamber Hall. The program will include a Handel Sonata in D transcribed by Hugo Kauder; Tartini's Sonata in G minor transcribed by Polnauer; the Mozart B flat major Sonata, and the Dvorak Sonatine.

Dorothy Kirsten to Sing in Havana Opera Season

Dorothy Kirsten, protegee of Grace Moore, has been engaged by Georgio D'Andria for his season of opera at Havana beginning April 30. On May 12 the soprano will be guest soloist at the Apollo Club concert in Middletown, N. Y. During the fall season of the St. Louis Opera Company, Miss Kirsten will be heard as Musetta to Miss Moore's Mimi.

MARGARET SITTIG

relaxing at West Palm Beach, Fla., during a concert tour. While in the South the violinist is giving recitals at Palm Beach, Miami, Seebring, Armond Beach and for the Palm Beach Art League. Miss Sittig is accompanied at the piano by Frederick V. Sittig.

Rhéa **SILBERTA**

"Teacher of Singers"

. . . . Specialist in natural voice production . . . .
Authoritative coaching for opera and concert . . . .

By appointment only
200 West 57th Street
New York City
CIrcle 6-0048

Among the artists now working with SILBERTA are: Suzanne Sten, Terese Gerson, Norma Terriss, Nina Quartin, Ella Flesch, Nora Hellen, John Hardt, Jack Duggan.

HARRY JOMPULSKY

TEACHER OF SINGING

takes pleasure in announcing that
His artist pupil

ROBERT HALL COLLINS

BARITONE

Has been engaged as soloist of The Mother Church—First Church of Christian Scientist, Boston, Massachusetts.

Studio: 310 West 79th Street, N. Y. C. Tel. TR. 7-7243

H. MAURICE-JACQUET

VOCAL COACH

Opera • Radio • Concert

Limited number of students accepted
from June 1st to August 1st 1941

Studio: 706 Steinway Hall, New York City CIrcle 7-0788

Emilia Del Terzo

Teacher -
Pianist - Organist - Accompanist
Vocal Coach

"A highly gifted teacher."
—Pietro Yon

Register now for SUMMER COURSES June 16-Aug. 22

Original rapid course for adult beginners in modern or classical. Special children's classes. 12 years' teaching experience.

Management: Concerts Bureau of America, 45 W. 57th St., N. Y. C.
Studio: 816 Carnegie Hall, N. Y. C. CIrcle 6-3154, ACademy 2-7400

New Publications Include Tribute to MacDowell

BOOKS

Almanac for Music Lovers. By Elizabeth C. Moore. Tells in calendared form the Who, When, Where, of music. Each day of the year has a separate page, with tabloiding about what happened musically on those days from B. C. down to 1920 or so. There is considerable extraneous reading matter as well: anecdotes, quotations, unfamiliar music lore. An arresting book especially useful to those seeking quick information easily accessible. (Henry Holt and Company.)

History Sings. By Hazel Gertrude Kinscella. Not a treatise about singing but about songs and other tunes that trotted along with the history of the North American continent. No musical notation in the book, but many texts and lucid and discerning explanations of how they and their music came to be created. Also stories, incidents, and outlined ethnological and political history. Six sections—Atlantic Coast Beginnings, Along Southern Borders, Pacific Coast Tales, Facing the North, The Middle States, Twentieth Century Music. Exceptionally handy book for students, schools and folklore enthusiasts. Has been formally adopted for club study by the National Federation of Music Clubs. (The University Publishing Co.)

Edward MacDowell and His Cabin in the Pines. By Opal Wheeler and Sybil Deucher; illustrated by Mary Greenwalt.

Designed for young folks, and simply told, it is the story of MacDowell's childhood, his studies in Europe, his happy marriage, return to America, and the founding of the cottage in Peterboro (N. H.) and the nearby woodland cabin over the door of which MacDowell carved deep into the logs:

"A house of dreams untold
That looks out over the whispering tree tops
And faces the setting sun."

Excellent pictures touched with humor fill the book, which also contains snatches (in easy piano arrangement) from familiar music by the composer. (E. P. Dutton & Co., Inc.)

Photo by L. Aigner

ANDOR FOLDES and BENNY GOODMAN, for whom Mr. Foldes is the piano partner for "classical" music. Mr. Foldes has transcribed for the clarinetist many piano numbers, the first of which, Chopin's C minor Nocturne, Op. 48, will be published by Carl Fischer. The pianist and clarinetist, together with Paul Robeson and the Roth String Quartet, are to appear in Carnegie Hall in a benefit program. Mr. Foldes recently gave a Town Hall recital and on May 25 plays at Kansas State College.

FOR THE CHURCH PIANIST

CLASSICS FOR THE CHURCH PIANIST is the name given this collection by its compiler, Lucile Earhart who points out that since the organ has been accepted as the instrument for religious services, "the literature of sacred music for piano is comparatively limited." She expresses the hope that the volume will extend this repertoire "by calling attention to some of the piano classics" and making available also "through piano transcriptions, some of the other and larger works of the classic composers." Preludes and offertoires are provided, including many of the better known numbers of Haydn, Bach, Brahms, Wagner, Mendelssohn, Rubinstein, Tchaikovsky, Schumann and many others. In some cases explanatory notes are affixed; in others full bass chords reflect the organ's sorority. (Theodore Presser Co., Philadelphia, Penna.)

FOR ORGAN

A SUMMER IDYLL, by T. Tertius Noble. For four-manual organ and to be played tranquilly, this work by Dr. Noble is typically in character. The main theme, idyllic in expression, is carried through a variety of registrations as though the composer were portraying a soft summer breeze, which starts easily, rises in strength and then subsides. (Galaxy Music Corp., N. Y.)

FOR VOICE AND PIANO

STEPHEN FOSTER MELODIES FOR YOUNG FOLKS, arranged by Alexander Maloof.

A fine selection of 26 Foster songs, including the best known and some not so familiar, reproduced in a popular-priced edition, with several pictures of the composer and his parents, his home, etc., and a foreword about his life. A good series and edited for fingering with some care. (Edward B. Marks Music Corp., New York.)

MENUET VARIÉ, by Frank LaForge, with both piano accompaniment and flute obligato. The theme and text are from an anonymous French manuscript of the 18th century. The American composer-pianist and teacher has provided an ideal number for coloratura voice, with the principal melody passing frequently between it and the accompanying flute. There are five variations, each increasing in difficulty, with an F in alt as the finale and filled with C's and D's. Only a voice that is flexible can accomplish it, but for such a voice it is a vehicle that will brilliantly present vocal pyrotechnics. (G. Schirmer, Inc., New York.)

TTBB

ANCIENT WOMEN, an Austrian folksong arranged by Robert Hernried. The women folks may not like the words of this number, particularly as the second bassos repeatedly, in ostinato manner, sing "Hence, Ancient Women" and then join the three other parts in describing the perils of marrying such ladies. But when the first bassos notice some "pretty maidens," the conclusion is very different. Clever, descriptive and a good encore number. (J. Fischer & Bro., New York.)

SATB

RUSSIAN SAILORS' DANCE, from Gliere's Red Poppy, arranged by Henri Elkan. The simplicity of this arrangement should make this number valuable for high school choruses. Published in the same key for orchestras and band it should be effective for groups as a contrasting item to more intricate numbers. (Elkan-Vogel Co., Inc., Philadelphia.)

SSA

SON OF THE MUSES, of Schubert, arranged for three voices by J. Bertram Fox. Retaining the original, the harmonization especially makes the alto part of importance. The English version is by Robert B. Falk. (Galaxy Music Corp., New York.)

THEODORE PRESSER CO.

A Lovely and Tender Song for Mother's Day

CANDLE LIGHT—By Chas. Wakefield Cadman

This beautiful mother tribute in a musical setting of particular richness has been adopted by the American Parent-Teacher Association for Mother's Day programs.

PUBLISHED FOR . . . .
- High Voice (Cat. No. 25176) (Range—d to g) ..... .50
- Low Voice (Cat. No. 26132) (Range—b-flat to E-flat) ..... .50
- Four-Part Song for Mixed Voices (Cat. No. 21458) ..... .12
- Three-Part Song for Treble Voices (Cat. No. 21232) ..... .10

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILADELPHIA, PA.

R. L. HUNTZINGER, INC.

Announcing the Publication of New Songs by

FAY FOSTER

Lyrics by FLORENCE TARR

BEYOND THE SKIES

High Voice — Low Voice

PETROUSKA FROM BAROUCHKA

Humorous Song

THE WILLIS MUSIC CO. Selling Agents CINCINNATI, OHIO

FOR PIANO
IGOR STRAWINSKY
tango
FOR ORCHESTRA

MERCURY MUSIC CORP.
231 W. 40th ST., N. Y. C.

FOR PIANO
JAROMIR WEINBERGER
Czech Rhapsody
FOR ORCHESTRA

A SPLENDID SONG SUPERBLY SUNG!

LUCY MONROE
Soprano
Features This Season
A Carl Fischer Triumph
SEPTEMBER DAY
by Gustav Klemm
Words from Sara Teasdale's poem "Dark Moon"
Medium Voice (with Piano Accompaniment) Price 50 cents

CARL FISCHER, Inc.
119 West 57th St. • 62 Cooper Sq.
NEW YORK CITY

Sigurd Rascher Saxophone Method Appears

Carl Fischer has just published Top-Tones for the Saxophone, a series of four-octave studies by Sigurd Rascher, saxophonist. In the Preface, the publishers state: "Until recently the range of the saxophone has been considered to be two and a half octaves, from low B-flat to F above the staff. There have been some attempts to extend the range, but up to the present time these have been more or less experimental. No comprehensive method of training and embouchure to master the higher register has previously been published. This work is, therefore, as far as we know, the first of its kind."

Glenn Darwin Heard as Soloist in Oratorios

Glenn Darwin was baritone soloist in the Bach St. Matthew Passion given at St. Bartholomew's Church, New York,

Photo by Volpe

GLENN DARWIN

April 9. On April 6 he was heard in the Crucifixion in Irvington-on-the-Hudson, and Good Friday took part in the Seven Last Words at Montclair, N. J. Today, April 15, Mr. Darwin sings over the NBC network with Joseph Honti. Recent appearances also have included The Elijah, The Creation, Verdi's Requiem and Stabat Mater.

Still's Ballad Published

J. Fischer & Bro. have just issued the musical score of And They Lynched Him on a Tree, ballad poem of Katherine Garrison Chapin (wife of Francis Biddle, U. S. Solicitor General), with setting for orchestra, chorus and contralto solo by William Grant Still. The work had its premiere last June, Artur Rodinzki conducting, at the Lewisohn Stadium, New York.

For Miss Chapin the work is the second of her poems to be set, Harl McDonald having written the score for her Lament for the Stolen, which the Philadelphia Orchestra, Eugene Ormandy conducting, gave its premiere.

Mr. Still, noted American composer, twice was awarded a Guggenheim Fellowship and also won the competition for the overture to the World of Tomorrow at the New York World's Fair. He is the composer of two operas, a symphony and other works, and is completing a ballet for the Ballet Theatre.

Longmans Issues Catalogue of Arrow Score Series

A concise but informative descriptive catalogue of the Longmans miniature arrow-scores and musical literature, containing full details and illustrations of the system devised by Albert E. Wier, has just been issued by the publishers. The system of score reading is especially arranged for those who can read ordinary instrumental or vocal music without any previous training.

Under the plan of arrow signals, more pages can be printed on one large page, thus reducing the need for page-turning. Comprehensive critical notes precede each individual score and every volume contains scores of several important works unprocurable elsewhere.

The catalogue lists chamber music scores, concertos, both piano and violin, as well as Wagner's Die Walkure. A detailed description of a volume concerning the piano, its history, makers, players and music, by Mr. Wier, is also provided in the catalogue.

Redskin Publishing Company Prints Native Music

The Redskin Publishing Co., with headquarters in Steinway Hall, New York, has issued a new popular number, The Allegheny Mountain Swing, with words and music attributed to "Prince C. W.," and arranged by Ken Macomber in jazz band scoring. The firm announces that its purpose is to bring "native American Indian music" to the attention of the public.

Photo by Larry Gordon

YEHUDI MENUHIN and ISIDOR ACHRON, who appeared in the Town Hall Endowment Fund Concert in New York, Feb. 12, in the first performance of Mr. Achron's new Sonnet for violin and piano.

Cincinnati Lists Festival Programs

CINCINNATI, O.—After riding a storm of difficulties with the musicians' union the May Festival Association, Joseph Graydon, president, has announced that the 34th biennial festival will take place during the week of May 6 with notable soloists and with Eugene Goossens as musical director.

The highlights of the week will be a concert performance of Borodin's Prince Igor, sung in English for the first time. Bach's B minor Mass and Pierné's The Children's Crusade are two other attractions.

The complete programs follow:

FIRST CONCERT
Tuesday Evening, May 6, at 8
Israel in Egypt.....Handel
Josephine Antoine, Kathryn Meisle, William Hain, Julius Huehn, John Gurney.
Chorus, U. C. Oratorio Society, Orchestra, Organ

SECOND CONCERT
Wednesday Evening, May 7, at 8
Mass in B Minor.....Bach
Helen Jepson, Kerstin Thorborg, Richard Crooks, Alexander Kipnis.
Chorus, Orchestra, Organ

THIRD CONCERT
Friday Evening, May 9, at 8
Prince Igor.....Borodin
Helen Jepson, Kathryn Meisle, Alexander Kipnis, Julius Huehn, William Hain.
Chorus and Orchestra

FOURTH CONCERT
Saturday Afternoon, May 10, at 2:30
The Children's Crusade.....Pierné
Josephine Antoine, Agatha Lewis, Joseph Victor Laderoute, Sherwood Kains.
Chorus of 600 Children, Orchestra

FIFTH CONCERT
Saturday Evening, May 10, at 8
Dream of Gerontius.....Elgar
Kerstin Thorborg, Richard Crooks, John Gurney.
Chorus, Orchestra, Organ
INTERMISSION
Psalm XIII.....Liszt
Richard Crooks
Chorus and Orchestra

Summer Opera Omits Season

With the end of the May Festival, the formal concert season comes to a close here, but the many music clubs will conclude their year's activity with the usual gala annual luncheon—programs during June. With no summer opera announced during July and August and the opening of the formal concert season in October, Cincinnati will have a new experience, a three-months' relative dearth of music.

Budapest Quartet Returns

The Budapest String Quartet recently returned from a tour of the west coast to play at the Library of Congress in Washington, D. C. The Quartet also appeared before the Mozart Society in New York in joint concert with Elisabeth Schumann, and was heard at the Yale Club, New York.

Sanroma to Conclude Morini Piano Series

Jesus Maria Sanroma, pianist, of the Boston Symphony Orchestra, will conclude the Master Piano Classics series which Albert Morini has been presenting this season at the Brooklyn Academy of Music. His recital is on April 22.

VYTAUTAS BACEVICIUS
PIANIST—COMPOSER
Suite 703, 119 West 57th Street, New York City

ALBERT COATES
COMPOSER and CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

RACHMANINOFF
NBC CONCERT SERVICE
RCA Bldg., New York City

Have You Studied Harmony?

TODAY'S MUSIC LEADERS KNOW HARMONY AND OTHER ADVANCED MUSICAL TECHNIQUE

A mastery of our Home Study Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—at incomes that attract. Write today for catalog. Illustrated lessons will be sent from any course that interests you. Check coupon.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-244, 1525 E. 53rd Street, Chicago, Ill.

☐ Piano (Student) ☐ Harmony
☐ Piano (Normal) ☐ Choral Conducting
☐ Violin ☐ Public School Mus.
☐ Cornet-Trumpet ☐ Guitar
☐ Trumpet ☐ Mandolin
☐ Advanced Composition ☐ Clarinet
☐ Voice ☐ Saxophone
☐ History of Music ☐ Piano Accordion
☐ Ear Training and Sight Singing
☐ Dance Band Arranging

NAME .....
STREET .....
CITY ..... STATE .....
EXPERIENCE .....

The latest work by
WERNER JOSTEN
Trio for Flute, Clarinet and Bassoon
First Performance at The Flute Players' Club, Boston, Feb. 9th
by Messrs. Laurent, Polatchek and Allard
Press Comments:
Boston Herald: An amusing series of 3 pieces . . . fresh and entertaining.
Boston Globe: Clever . . . humorous . . . keen technic.
Boston Transcript: Highly diverting . . . the harmonies are modern . . . the music is real.
Chr. Sc. Monitor: Clever . . . amusing . . . the performance caught the playfulness of the score.
ARROW MUSIC PRESS, INC., 17 East 42nd St., New York

FREDERICK JACOBI
Recently Published:
Prelude for Organ—The H. W. Gray Co., Inc.
WILLIAM STRICKLAND, editor
Other Published Compositions:
Three Preludes for Violin and Piano
Two Piano Pieces for Children
Scherzo for flute, oboe, clarinet, bassoon and horn } Carl Fischer, Inc.
String Quartet based on American Indian themes
String Quartet No. 2 } Society for the Publication of American Music
Songs—G. Schirmer, Inc.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC
Founded 1880

Music Periodicals Corporation
119 West 57th Street New York
Telephones: CIrcle 7-4500-1-2-3-4-5-6
Cable Address: Musicurier

GEORGE H. HILBERT
President and General Manager

LEONARD LIEBLING *Editor* ALFRED HUMAN *Managing Editor*

René Devries, Chicago; *Irving Schwerké*, Paris; *Associate Editors*

CHICAGO AND MIDDLE WEST HEADQUARTERS.
René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

HOLLYWOOD BUREAU.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

EUROPEAN OFFICES:—Closed for the duration of the war.
LONDON, ENGLAND: Hugh Liversidge, British Representative, c/o American Embassy.

Published on the 1st and 15th of each Month.
Advertising forms close ten days before date of issue.

SUBSCRIPTION: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

CHANGE OF ADDRESS:—Please give old as well as new address; 2 weeks notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotel and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York April 15, 1941 No. 3033

Congratulations, Carnegie Hall!

As the golden jubilee of Carnegie Hall's dedication arrives, the music lover is constrained again to think of the rare events that have taken place in that arena of the arts..

On May 5 the fifth decade since a gala audience gathered to inspect the new "Music Hall" will have passed by, with its vast changes in music and human life.

In that half-century the greatest musicians have bowed from its stage or foregathered in its studios.

When Carnegie Hall was new, horses and carriages pulled people about, waists were whale-boned, gas was still the chief means of lighting, and music had not yet gone dissonantal, if one excepts the then horrifying innovations of Wagner.

Wars were fought with artillery and cavalry, rather than with planes and tanks. Pianos were quite as popular, but manufacturers went in for massive effects and scrollwork as often as not. Sopranos sang the most taxing things, as now, but they dressed differently for the fray. There was no radio, and phonographs were the old, imperfect variety.

Carnegie Hall has beheld an army of the most distinguished personages move across its stage. In its loges and parquet seats more notables have bent ear and eye. The great orchestras' and conductors' activities on that platform, if they were able by some magic to pass before us in review, would sum up the surprising—and at times alarming—progress of fashion in the tonal world.

From Seidl to Stokowski, from Thomas to Toscanini, from Patti to Pons, New York's unique musical mirror presents a saga that is hard to match in any other world city. During two generations, the pages of the Musical Courier have sought to reflect that picture and pass it on in the most vivid manner. At the same time, they have not neglected to convey the larger view of music, which included its international scene.

Carnegie Hall's important place as a "cradle of art," a center for performance, production and gestation of all forms of the finer expressions, is sufficiently attested to in the articles contained in this issue of the Musical Courier.

As a publication that has run, as it were, a neighboring course, and indeed antedated the opening of Carnegie Hall by eleven years, the Courier is happy to extend felicitations and to recall days that now seem far away but which marked the beginnings of many important developments in our country's music.

There is need for the highest form of art to sustain us today as never before. May the next half-century of Carnegie Hall be as rich and productive in American creative life as the last! And may music, and the arts generally, continue to hold as esteemed a place and to exercise as beneficent an influence in the years to come!

—o—

The Conductor and the Composer

Although it seems incredible, it is a fact that some of our major orchestras overlook the point that development of the American creative spirit is more essential than exploitation of any conductor or symphonic ensemble.

A survey of American and foreign compositions presented by the sixteen largest orchestras, just completed by the National Music Council, tabulating the percentage of American works on each season's schedule, emphasizes this slighting of the American composers by certain leaders. In sharp contrast, however, some of the conductors demonstrate their understanding of our primary musical problem by according an impressive recognition to our composers.

The National Music Council's admirable study is confined to the major orchestras; in time it is hoped that the survey will be extended to the other symphonic groups. The Musical Courier's annual Symphony Orchestra Issue (published each December) shows that these ensembles, some 200 strong, are a potent force in cradling native creative talent as well as providing outlets for conductors.

Mere performance of American compositions is not sufficient, of course. While the quantitative side is highly important, the real objective is missed if the conductor is not keenly discriminating in his choice. The leader who can resist the social and political persuasion exerted in behalf of obvious mediocrity must be made of stern stuff, as indeed he will be if he is a conductor of real stature.

The Council's tabulations follow:

Compositions performed at the regular subscription concerts of the sixteen major symphony orchestras of the United States, season 1939-1940:

Orchestra	Composer Foreign born	American born	‡Naturalized	Total
Boston	68	13	2	83
Chicago	141	11	5	157
Cincinnati	83	7	4	94
Cleveland	70	8	0	78
Detroit	77	*23	0	100
Indianapolis	42	9	1	52
Kansas City	45	3	0	48
Los Angeles	32	4	0	36
Minneapolis	68	4	0	72
New York Philharmonic-Symphony	152	10	3	165
Philadelphia	118	6	2	126
Pittsburgh	68	7	1	76
Rochester	68	2	1	71
St. Louis	71	4	0	75
San Francisco	71	4	0	75
San Francisco	58	4	2	64
Washington, D. C. National Symphony	96	6	2	104

These figures do not include repeated performances of the same work. *Includes 11 negro spirituals. ‡Or foreign born and living in the U. S. A.

Position of orchestras in regard to the number of works by American composers performed during the season 1939-1940 at the regular subscription concerts:

Cartoon by Edgar Allen, Jr.

"I wouldn't mind so much, Doc, if it was just spots I saw in front of my eyes!"

Position	Orchestra	Number of Works
1	Detroit	23
2	Boston	13
3	Chicago	11
4	New York Philharmonic-Symphony	10
5	Indianapolis	9
6	Cleveland	8
7	Cincinnati; Pittsburgh	7
8	Philadelphia; Washington, D. C. (National Symphony)	6
9	Los Angeles; Minneapolis; St. Louis; San Francisco	4
10	Kansas City	3
11	Rochester	2

Position of orchestras in regard to the number of works by American-born and naturalized composers, plus those of foreign-born composers living in the U. S. A., performed during the season 1939-1940 at the regular subscription concerts:

Position	Orchestra	No. of Works
1	Detroit	23
2	Chicago	16
3	Boston	15
4	New York Philharmonic-Symphony	13
5	Cincinnati	11
6	Indianapolis	10
7	Cleveland; Philadelphia; Pittsburgh; Washington, D. C., (National)	8
8	San Francisco	6
9	Los Angeles; Minneapolis; St. Louis	4
10	Kansas City; Rochester	3

Percentages of works by American composers performed during the season 1939-1940 at the regular subscription concerts of each orchestra:

Position	Orchestra	Percentage
1	Detroit	23
2	Indianapolis	17.3
3	Boston	15.6
4	Los Angeles	11.1
5	Cleveland	10.2
6	Pittsburgh	9.2
7	Cincinnati	7.4
8	Chicago	7
9	San Francisco	6.3
10	Kansas City	6.2
11	New York Philharmonic-Symphony	6
12	Washington, D. C. (National Symphony)	5.7
13	Minneapolis	5.5
14	St. Louis	5.3
15	Philadelphia	4.7
16	Rochester	2.6

Percentages of works by American-born and naturalized composers, plus those of foreign-born composers living in the U. S. A., performed during the season 1939-1940 at the regular subscription concerts of each orchestra:

Position	Orchestra	Percentage
1	Detroit	23
2	Indianapolis	19.2
3	Boston	18
4	Cincinnati	11.6
5	Los Angeles	11.1
6	Pittsburgh	10.5
7	Cleveland	10.2
8	Chicago	10
9	San Francisco	9.2
10	New York Philharmonic-Symphony	8.6
11	Washington, D. C., (National Symphony)	7.6
12	Philadelphia	6.3
13	Kansas City	6.2
14	Minneapolis	5.5
15	St. Louis	5.3
16	Rochester	3.9

Of course, in some cases, such as Rochester, in the immediately preceding list, there is active propaganda and performance of American works under other auspices, in this case the Eastman School of Music, under Director Howard Hanson.

VARIATIONS

By Leonard Liebling

Young pianists aware that I have been hearing the kings of the keyboard for the past ninety years or so, often ask me what all the Paderewski musical fuss is about, and why is he called the world's greatest pianist, and was he really so wonderful as all that. They know him only from his most recent American appearances and in their vernacular they call those performances not so hot.

I always tell them that Paderewski was everything he was cracked up to be at the time. That the furor was entirely justified. That I have unforgettable memories of his greatness even though I never considered him the greatest pianist—because for one thing there is no such animal.

I go on to say that to me he was by and large the most interesting, most fascinating and most exciting of all the ivory ticklers I have heard, and therefore among the greatest.

His personality was supremely distinctive, picturesque, potent. Rosenthal had more astonishing technic and knew better how to show it off. Joseffy possessed greater mechanical skill than Paderewski and a wider range of subtle nuances. Busoni, more scholarliness and authority. D'Albert, more musicianship and breadth of interpretation. Pachmann—there was no prefatory "De" in his name then—was tops in the smaller pieces of Chopin, although Paderewski could leave him far behind in the dramatics of the Ballades and Scherzi and the heroics of the Polonaises. Carreño's frank passional exhibitionism stirred mightily but her musicianship did not. Godowsky's cool wizardry of fingers and phrasing impressed his colleagues and mystified the public. Essentially a pianist for pianists, Hofmann, then in his early twenties, was just beginning his greater American career and establishing himself with the connoisseurs as a master technician and interpreter. None of the lot, however, could overcome the Paderewski hypnotism and hysteria of the period. There were of course many lesser ones, but they lumbered tragically in the rear of that aggregation of giants.

Paderewski was just Paderewski, that was all. A marvelous artist of unique individuality and flaming personality, with irresistible charm outweighing that of all the other piano necromancers.

◆ ◆ ◆

Specifically he had a full. rich, pulsing tone that bore no relation to the hard stabbing he did in his later years. He was a genius with the pedal, and as a colorist. He made his tone do anything he listed, sing, exult, thunder, sentimentalize, even sob. He could bring out of the piano the ultimate in febrile poetry and physical passion. He left one actually limp with his inescapable rhythmic drive and emotional heat in Chopin's A flat Polonaise or that in F sharp minor; even the hackneyed A major took on a martial nobility which I have never heard from any other pianist. Of the Nocturnes I remember especially those in B, B flat, and F sharp minor, so sensuously hued, so acutely *pathétiqued* that women would be left in tears.

Liszt too, was made to order for Paderewski, but not so much Liszt the Vulcan (where Rosenthal was peerless) as Liszt the Romancer. In the less noisy Rhapsodies the cadenzas came from under Paderewski's fingers like mists of glinting, iridescent spray. In Bach, I liked him only in Liszt's arrangement of the A minor Prelude and Fugue. Beethoven was not Paderewski's *métier*, although he did some of the slow movements beautifully. However, the weightier Germanic expression always remained foreign to him and never quite assimilated with his Slav nature and temperament. For instance, Brahms seemed a sealed book to Paderewski. He programmed the Paganini Variations occasionally but I think not so much for love of the music as because of the growing general interest in that composer. Mendelssohn's Songs Without Words were favorite Paderewski mediums and he played them with appropriate fragrance. Also he could do wonders with the lyricism of Schumann, although I liked Rosenthal better in the Carneval, Hofmann in the Kreisleriana, and both of them in the C major Fantasia.

◆ ◆ ◆

Of the standard concerti, I heard Paderewski in nearly all, and the ones most clearly in my recollection are Schumann's, Chopin's F minor (the second movement was enthralling) Rubinstein's D minor, and his own in A minor, elegant, beautifully filagreed, the whole in the most aristocratic Romantic manner.

No one could perform the Paderewski pieces more compellingly than the composer himself. I still think them attractive music most expertly crafted. The Polish Fantasie and its effect when he performed it with typical *zal* and zest, I described on this page not long ago. The Variations in A minor deserve revival on current recital programs. Some of the Polish dances are gems in tune and rhythm. The Legende, G flat Melodie, one or two of the Chants de Voyageur, and the Cracovienne Fantastique are of the best sort of writing before the salon and concert types had not been divorced as completely as they are today.

◆ ◆ ◆

Sometimes when my young pianist friends get me to rambling on about Paderewski, I sense their thoughts: "He's gaga! The old boy lives in the past. Those were the days! Tradition! The Grand Manner! Ah, where are they now? Vanished with the roses of yesteryear! Gone with the Wind! And so on.

Well, then I tell them to dig into the newspaper archives of the glamorous Paderewski era, and see what the best critics of the period wrote about him. How Krehbiel, Henderson, Finck, Hale, Elson, Huneker, all rhapsodized and raved. Especially Huneker, a real sharp on the subject of piano playing. If the *conférence* is at my home, I trot out the yellowed scrapbook, and point to Huneker's Musical Courier column (The Raconteur) as of 1904: "At his Saturday recital Paderewski had only to strike one big chord on his noble concert grand and the hypnotism of the East Indian jugglers was repeated. I have insisted before that he is an illusionist who makes us see the mango tree grow, who throws up the rope into an empty sky and then climbs heavenward with his panting audience following. Is not all art hypnotism on a vast scale? The wonderful Tolstoy thought he had struck an original idea when he preached sympathy as the basic groundwork of art. Any schoolboy who has read Aristotle could have said the same thing. Art to be art is first of all sympathetic. This Paderewski knows better than any pianist before the footlights; and when he begins weaving his spells he is a prime magician. After you reach the open air and rub your eyes, you say: 'But that was not well played.' True. However, Paderewski's dropped notes, even the counterfeit ones, pass as purest mintage. . . . His sway over vast audiences is phenomenal. Carnegie Hall was the scene of a feminine riot. The women almost laid violent hands upon him."

That is the least of the Huneker dithyrambs about Paderewski, but I quote it to show that he can be believed because he tempered his enthusiasm with calm analysis. . . .

◆ ◆ ◆

And there you have all the phases of the Paderewski legend, my young friends. Whatever its foundational cause, its effect was to give to the world a figure whose triumphs as a musical performer have been approximated and sometimes equalled during the past hundred years or so only by Mendelssohn, Malibran, Thalberg, Liszt, Anton Rubinstein, Gottschalk, Wieniawski, Sarasate, Patti; and more recently by Sembrich, Calvé, Rachmaninoff, Rosenthal, Hofmann, Melba, Tetrazinni, Caruso, Galli-Curci, Farrar, Toscanini, Mary Garden, Heifetz, Menuhin, Horowitz, Rachmaninoff, Kreisler, Pons and Flagstad. Of all that marvelous galaxy, only Mendelssohn and Liszt never were heard in America.

◆ ◆ ◆

Hollywood, Cal.
March 23, 1941.

Dear Variations:

Here is one that is true, so help me!

As you know, I am music critic for the Citizen-News here, as well as representative for the Musical Courier. A short time ago I was in the editorial room at the Citizen, and the news editor handed me a postcard, remarking, "Some lady writes in to complain of your German."

My German being what it is, I was not surprised, but when I read the card I had to laugh. "Excuse me," I said, "it is not my German of which the lady complains, but yours."

"What do you mean, my German? Only the music critic uses German words in this newspaper."

"Not at all. It seems that you quoted Hitler's ranting about Lebensraum, but through some typographical error it emerged 'Liebesraum.' And now when a lady writes to mention the error, you think she means Liebestraum, and hand the card to me."

Incidentally, our own Musical Courier proofreader is too good. The beauty of that translation I sent you of Brahms' Der Schmied, as printed in our Philharmonic program notes, was the line that read "My sweatheart I see." But I see that our omniscient proofreader duly corrected it to sweetheart.

Cordially,
RICHARD SAUNDERS.

◆ ◆ ◆

New American works for the piano with orches- are rare these days, even though we have enough of our own composers to create them. The form remains popular with players and the public, but of late years only Carl Morris, Walter Piston, Isidore Achron and Anis Fuleihan have used it.

Thrice welcome therefore is Music For Elizabeth, fantasia for piano and orchestra, by Johnny Green. I heard the work recently as privately recorded by Victor (on two pianos) and I was strongly impressed by its originality in themes, character and treatment.

Green is known chiefly through his "popular" songs and as an arranger, but in Music For Elizabeth there is not a trace of the Broadway type of writing. No jazz or swing suggestion. No dance rhythms. No reminiscence of Gershwin. Everything in serious and symphonic feeling. And yet unmistakably and entirely American. A really important opus by a highly gifted composer.

Green has studied thoroughly (one of his teachers was Walter Spalding at Harvard), is a contrapuntist of no mean order, and does his own orchestration—in the present score, for large orchestra. The three movements, totalling eighteen minutes, are Prelude, Fugue, Finale. The Fugue is a humdinger, finely themed, beautifully worked and spaciously climaxed.

Here is something worthy of performance by our best pianists and orchestras, as an escape from the eternal Schumann, Chopin, Grieg, Tchaikovsky, Liszt and Beethoven concertos—except Brahms' in B flat.

The title, Music For Elizabeth, has its own significance. Elizabeth is Mrs. Johnny Green, better known on the stage as Betty Furness.

◆ ◆ ◆

Charles O'Connell, of RCA Victor, insists that not all the musical refugees are "refugeniuses."

From Chicago, via Rochester, comes word concerning that eminent veteran of the podium, Dr. Frederick Stock, who has been helping his orchestra with its anniversary celebration this season. It appears the good doctor decided to take up golf and went out on the links with his caddy. When he succeeded merely in "topping" the little pill, he turned to his caddy for advice.

"What's wrong?" he queried.

"You just lack rhythm, Dr. Stock," was the terse reply.

* * *

Speaking of sports, or weren't we, Pietro Yon, noted composer and director of music at St. Patrick's Cathedral, New York, has invented a new game, "kangaroo golf." Steve Belloise, contender for the middleweight championship, recently learned of the game and recently went to visit Mr. Yon. The latter explained the pipe organ and the boxer his own "art." When the conversation turned to the new golf game, Mr. Yon explained that it was a hobby and one which he believes "will give real physical development and pleasure to boys and grown-ups without hurting their pocket-books."

The boxer then issued a challenge to the composer—not to meet in the squared circle—but to meet all contenders, including the inventor, in a nation-wide championship in kangaroo golf. Mr. Yon has not as yet decided to portray the result in musical tones.

* * *

At a cocktail party given recently by Ted Shawn to announce Barton Mumaw's forthcoming series of concerts (April 16, 17, 18 and 19 at Carnegie Chamber Hall) every branch of the dance field was represented. Among familiar figures seen bobbing in and out of the crowded rooms were Lisan Kay, Nimura, Anton Dolin, Walter Terry, Jess Meeker, Mrs. Kamins, Fern Helscher, Paul Magriel, Earl Forbes and scores of others.

* * *

Simon wonders whether it was the Scottish influence that nearly marred the recent Philharmonic-Symphony Society's young people's concert in Carnegie Hall. Among the features of the program (British-American in content) was the Lovat Pipe Band, three pipers and two drummers, all in Highland costume. The youngsters literally "ate it up."

But when the five had finished their part and were leaving the stage, somebody turned out the auditorium lights and they had to parade to the rear of Mr. Carnegie's auditorium in semi-darkness until somebody opened the two rear doors.

* * *

Beatrice Schroeder, young American artist, recently returned from her debut in the Bahamas, is showing a few intimate friends an autographed program given her by the Duke and Duchess of Windsor. Both the former King of England and his American bride attended her concert which was for the Duke's favorite charity and the latter conversed with the harpist about some of his favorite selections which he had heard on Welsh harps. He showed considerable interest in Miss Schroeder and her career.

Bach Festival at Berea, O. on June 6-7

BEREA, O.—Four concerts will be given on two days at the ninth annual Bach Festival at Baldwin-Wallace College on June 6 and 7. As usual the programs will be preceded by chorales by the brass choir from the tower of Marting Hall.

For the first time since 1937, the St. John Passion will be sung, including five numbers from the original version, as far as is known the first hearing of these since 1723. Cantatas Nos. 19, 34, 81 and 106, the second and third suites, three numbers from the Art of the Fugue and two mirror fugues from the same work, for two pianos, are included on the program.

Soloists will be Mary Marting, Marie Simmelink Kraft, Harold Haugh, Harding Van Deursen, and Blair McCloskey, vocalists; Delbert Beswick and John Challis, harpsichordists, and Richard Bower, organist.

Dr. Albert Riemenschneider, general conductor, will have as conductors Cecil Munk, George Poinar, Allan Schirmer and Carl Schluer. The Bach Chorus of 100 voices, A Cappella Choir of 65, Madrigalists, comprised 12 voices, Festival Orchestra, Brass Choir and chamber music groups will participate.

John Boles Starts Tour in Concerts

John Boles, motion picture and radio star, recently returned from an extended tour of South America, has started a series of concerts arranged by Martin Wagner of the William Morris Agency. He has appeared in San Jose, Calif., Phoenix, Ariz., Dallas, Tex., Shreveport, La., Atlanta, Ga., and Tyler, Tex., among other cities.

Mr. Wagner has also booked a tour for Kenny Baker, radio singer.

Gordon Quartet in Recitals

The Gordon String Quartet gave a program on April 6 at the Third Street Music School Settlement, New York. The following night they were heard for the Bohemians. The ensemble is preparing for the annual summer program at Music Mountain.

I See That

Poldi Mildner, pianist, has gone to South America for a tour of several months.

* * *

Michael Bartlett sang Don Jose in the recent performance of Carmen by the Newark Opera Company, William Spada conducting.

* * *

Margaret Henderson Smith sang incidental soprano solos with the St. Cecilia Club, Willard Sektberg, conductor, at their 72nd concert at the Waldorf-Astoria Hotel, New York, on April 2.

* * *

Rose Dirman, soprano, has been engaged as soloist in Beethoven's Missa Solemnis, which the Boston Symphony, Koussevitzky conducting, presents on April 27 in that city.

* * *

Grace Spofford has been appointed Educational Advisor of the Music Department of the Radio Workshop of the National Youth Administration.

* * *

Atty van den Berg, dancer, and Elizabeth Crawford, dramatic soprano, present the Artists Night program at the 39th annual convention of the International Lyceum Association in August at Lakeside, O.

* * *

An Evening of Contrasts was the subject of a musicale presented by H. A. Schimmerling recently at International Y.W.C.A., New York. He read excerpts from his book of verse, played and sang from his compositions and also enacted some of his own compositions.

* * *

Stephan Hero, violinist, was guest soloist with the Youngstown, Ohio, Symphony Orchestra, Carmine Fiococelli conducting, in Lalo's Symphonie Espagnole.

* * *

Irma Swift, of the Music Department of the Evening and Extension Division of Hunter College, presented her artists in their annual concert in the auditorium of the College, on March 11.

OUTSTANDING COMING MUSICAL EVENTS

APRIL

16-19. Southwestern Music Educators Conference, Wichita, Kans.
16. Spring season of St. Louis Grand Opera Association opens.
20-22. Illinois Federation of Music Clubs' convention, Peoria, Ill.
25-27. Palestrina to Bach Festival, Smith College, Northampton, Mass.
28. Festival of American Music, Rochester, N. Y.
28 to May 2. Festival of American Music, Rochester, N. Y.

MAY

1. Promenade Concerts start, Toronto, Can.
1-3. National Folk Festival, Washington, D. C.
2-3. Bach Festival, Philadelphia, Penna.
2-7. Eastern Music Educators Conference, Atlantic City, N. J.
4. Summer concerts start, Baltimore, Md.
5-6. Festival, International Society of Contemporary Music, New York.
6-10. Cincinnati May Festival.
7, 8, 9, and 10. Annual Festival, Ann Arbor, Mich.
7, 8, 9, and 10. Festival of American Music, Fabien Sevitzky, director, Jordan Conservatory of Music, Indianapolis, Ind.
14-17. National School Music Competitive Festival, Flint, Mich.
16-17. Annual Bach Festival, Bethlehem, Penna.
23, 24, 25. Bach Festival, Northampton, Mass.

JUNE

5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
5. Municipal Opera season opens, St. Louis, Mo.
6-7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
8. Providence, R. I., Festival.
10-19. Montreal, Canada, Festival.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
19-Aug. 13. Lewisohn Stadium Concerts, N. Y.
19. Robin Hood Dell Concerts start, Philadelphia.
23-27. Nineeenth General Convention, American Guild of Organists, Washing-

JULY

1. Belle Isle Concerts start, Detroit, Mich.
1. Ravinia Park Festival opens, Chicago.
7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

(Send data for listing to Musical Courier)

NEW YORK CONCERTS

A—afternoon; E—evening.

Wednesday, April 16
Anne Bandremer, pianist, Town Hall (E)

Thursday, April 17
Philharmonic-Symphony Society, Carnegie Hall

Friday, April 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale Country Day School concert, Town Hall (E)
World's Fair Band, Carnegie Hall (E)

Saturday, April 19
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
NBC Orchestra, Carnegie Hall (E)

Sunday, April 20
Hortense Love, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, April 21
Otto Klemperer conducts orchestra of 70, Carnegie Hall (E)

Tuesday, April 22
Rachelle Shubow, pianist, Town Hall (E)

Wednesday, April 23
John Walsh, baritone, Town Hall (E)

Thursday, April 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Helen Alexander, soprano, Town Hall (A)
Edwin Fowler, bass-baritone, Town Hall (E)

Saturday, April 26
New York Mandolin Symphony Orchestra, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 27
Philharmonic-Symphony Society, Carnegie Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, April 28
National Orchestral Association, Carnegie Hall (E)

Wednesday, April 30
New York University Glee Club, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, May 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, May 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Music School Settlement concert, Town Hall (E)

Saturday, May 3
Ernest Eniti, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, May 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Zilberts Choral Society, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Tuesday, May 6
Branscombe Choral Society, Town Hall (E)

Thursday, May 8
Dessoff Choirs, Carnegie Hall (E)

Friday, May 9
Golden Hill Chorus, Carnegie Hall (E)
Doctors Orchestral Society, Town Hall (E)

Sunday, May 11
Workmen's Circle Chorus, Town Hall (A)

Monday, May 12
Welsh Women's Chorus, Town Hall (E)

National Symphony Auditors Choose 3 American Scores

WASHINGTON, D. C.—The National Symphony Orchestra, Hans Kindler conducting, must be complimented for bringing the original Ballet Russe, Col. W. de Basil, Director General, to Washington for two performances. The repertoire, although familiar, was enthusiastically received. To Tatiana Riabouchinska and David Lichine go special honors for their beautiful work in the Blue-Bird. Antol Dorati was the conductor for everything but the Choreartium (Brahms 4th Symphony) which Dr. Kindler directed.

In a later concert Dr. Kindler presented two soloists, Emerson Meyers, pianist, and Howard Mitchell, cellist. Mr. Mitchell gave an expressive and stirring interpretation of the Schelomo by Blach. Four numbers by native American composers were on the same program.

New Native Scores

At a special concert in the auditorium at the new Calvin Coolidge High School the members of the National Symphony Orchestra Association were privileged to hear a pre-view of ten American works (selected from many scores submitted to Dr. Kindler) and chose those they preferred and will hear at a regular concert next season.

The Symphony of Arnold Cornelissen, very harmonic, and not too modern, was awarded first place. Second place went to Robert Barkley for his Sunday Evening in Bloomfield from Southern Iowa Suite, and third place to Robert W. Wilkes for Twilight Dreams. An Etude en Noire by A. Jack Thomas, Exiles by Arthur Cohn, and Naupaka by D. K. Lee received honorable mention. The last work was quite individual in style, and extremely well written for orchestra.

Grace Castagnetta, pianist, and Hendrik Willem Van Loon, commentator, were guests at another concert of the National Symphony. Dr. Kindler gave a noble reading of a Bach Passacaglia and Fugue. Miss Castagnetta was heard in the Bach D minor Concerto, and the attractive Variations on a Nursery Rhyme by Dohnanyi. The pianist was recalled many times for her technically brilliant and musically charming performance.

Mahler's Song of Earth Heard

On March 12 the National Symphony Orchestra gave one of the most perfect performances heard this season. Dr. Kindler was in splendid form conducting excerpts from the Gluck operas. The second half of the concert brought a magnificent performance of The Song of the Earth by Mahler, Suzanne Sten, mezzo-soprano, and Hardesty Johnson, tenor, were soloists. The blending of the voices with rich orchestral colors made a perfect whole. The soloists and Dr. Kindler received a deserved ovation.

Heifetz was presented by Dorothy Hodgkin Dorsey in a varied program. Hexapoda (Five Studies in Jitteroptera) by Bennett created a stir; and Mr. Heifetz had to repeat a Gershwin Prelude which he transcribed for violin. Emanuel Bay gave excellent accompaniments.

Felicia Rybier, pianist, and Elwood Gary, tenor, were heard in joint recital at the Washington Club. Their varied program brought both performers deserved applause.

Tibbett, Moore and Horowitz

Lawrence Tibbet (March 4) and Grace Moore (March 9) attracted crowded houses for their concerts here. Tibbett sang to an overflowing stage of admirers. The encores included all the well-known favorites of audiences everywhere. Mrs. Dorsey also presented Horowitz on March 16. Beethoven, Schumann, and Chopin were accompanied by six short Etudes by Jelobinsky heard for the first time in Washington. Horowitz, not quite as generous as a few of his colleagues with encores, offered a Chopin Mazurka, the familiar C sharp minor waltz and his own Carmen Fantasie.

Photo by Underwood & Underwood

TO STIMULATE GROUP SINGING

at the National Symphony Orchestra's final Students' Concert of the season attended by 3,000 school children of Washington, D. C., and vicinity, March 29. Conductor Hans Kindler introduced a "singing" thermometer. Dr. Kindler is showing two fourth grade students of John Quincy Adams School — Patricia Chambers, 10, and Barbara Adams, 9— the rating "Excellent" which he gave the audience on its singing of The Star Spangled Banner.

Library of Congress Events

Much activity has been going on at the Congressional Library, where in the Coolidge Auditorium, the Coolidge and Budapest Quartets have been holding forth in numerous concerts. On March 15 the Coolidge Quartet gave an animated version of the Hindemith Quartet Op. 10.

The Budapest String Quartet gave a superb concert on March 15. The Respighi Doric Quartet brought forth magnificent tonal variety and ensemble. The Beethoven E flat major Op. 127, Quartet concluded the program. The organization was enthusiastically recalled.

The Philadelphia Orchestra gave its fifth concert of the season on March 18. Mr. Ormandy conducted a J. C. Bach Sinfonia for double orchestra and the Franck Symphony. A brilliant array of guests were present, including Vice-President and Mrs. Wallace and Mayor LaGuardia of New York. Frances Nash Watson played the MacDowell D minor Piano Concerto. Local managers for the orchestra are Helen Fetter Cook and Constance Snow.

G. E.

Pianistic Career of Ellen Ballon Holds Adventure

Ellen Ballon, pianist, now on an extensive tour of the United States and Canada, has been concertizing since the age of 3½ when the Mayor of Montreal lifted her to the piano bench. She well remembers the time her brother had to kneel beside her and work the pedals at her recitals.

Shortly after her debut, Miss Ballon entered the Music Conservatorium of McGill University and, at the age of 6, was the youngest pupil to be graduated from the institution. She then studied with Raphael Joseffy.

An exciting series of engagements has marked Miss Ballon's concert activity. She was the only pianist invited to play for the present Duke of Windsor when he was King of England. Previously she had played before Princess Beatrice, the Marchioness of Salisbury, Ramsay McDonald and numerous other notable folk.

How Pluck Overcame Misfortune

Two years ago, while on her way to an International Celebrities Concert in London, Miss Ballon stumbled when leaving a taxicab and broke four bones in her right leg and foot, forcing her to remain in bed for months. Her will power overcame the doubt of physicians that she would again appear as a concert artist. Miss Ballon had a dummy keyboard built and practised diligently to retain her technic. When she recovered and made her "comeback" last Fall in Montreal, critics commented upon the fact that she was as much the mistress of the keyboard as ever.

Styles Self as "Canadamerican"

Although a Canadian by birth, Miss Ballon thinks of herself as a "Canadamerican." She now makes her residence in the United States, having an apartment in New York City.

Several years ago, Miss Ballon organized a group including President Roosevelt, Owen D. Young and the late Cardinal Hayes and Newton D. Baker to sponsor a Friendship Gift from the United States to Canada. The gift, in the form of a fountain designed by Mrs. Harry Payne Whitney, now stands on the campus of McGill University. Miss Ballon's name is also remembered at her alma mater through the scholarship she recently established for young piano students.

Kansas City Park Plans Amphitheatre

KANSAS CITY, Mo.—Plans have been perfected for a new outdoor amphitheatre to be erected in Swope Park with a stage adequate for a symphony orchestra of 125 musicians, and equipped with a sound shell, at a total cost of $20,000. Construction will start in the summer.

The Kansas City Municipal Orchestra of sixty musicians will give programs in the various parks through June and July. Conductors have not yet been chosen.

P. C. B.

Berkeley Festival to List 6 Sunday Events

Greek Theatre to Present Opera, Ballet, Symphony

BERKELEY, CALIF.—The Berkeley Festival, celebrating the Diamond Jubilee of the city named in honor of George Berkeley, Bishop of Cloyne, England, will be held in the Greek Theatre of the University of California on six Sundays from May 4 to June 8, 1941. Samuel J. Hume, long identified with Greek Theatre productions, is general director. Lester Hink is president of the Festival Association and Mrs. Samuel M. Marks is chairman of the Women's Board. The Festival has been made possible through the close cooperation of the administrative offices of both Alameda County and the city of Berkeley, the University of California, the Chamber of Commerce and all civic organizations of the community.

Elijah will be the opening event on May 4 with John Charles Thomas, baritone, in the leading role; Eileen Piggot, soprano, Ulah Hosmer, contralto, William Hopkyn Thomas, tenor, and Paul Pohigan, boy soprano, will assist in solo parts. The Symphony Orchestra will be conducted by Lawrence Reeder and the Claremont Choral Society and the Berkeley High School Girls' A Cappella Choir will constitute a massed chorus of over 300 voices. On May 11 the San Francisco Opera Ballet, Willam Christensen directing, with the Festival Orchestra and Janet Reed as prima ballerina, will give the program.

Walter Herbert will be musical director of Orpheus in the Underworld (Offenbach) and Vera Schwarz will sing Euridice on May 18. Bruno Walter on May 25 will conduct the San Francisco Symphony in an orchestral program. On June 1 and June 8 two complete stage productions will be given of Saint Joan by George Bernard Shaw and Shakespeare's Twelfth Night.

HELENA M. REDEWILL

Reprints Available

Requests for reprints of articles and lists published in the Musical Courier's Annual Booking Issue are now being received.

Any subscriber or local concert manager may have, without charge: (1.) reprints of our revised list of Concert Artists And Their Managements, also the following articles:

(2.) Five Steps In The Career of a Concert Artist (explaining the mechanics of booking; how the New York managements and the local manager function).

(3.) Economics For the Musical Aspirant (about the cost of training; launching a career; the debut recital).

(4.) After the Audition—What? (Practical Points on Contests, and other opportunities; where to go and how to prepare).

Information Editor,
MUSICAL COURIER
119 W. 57th St. New York

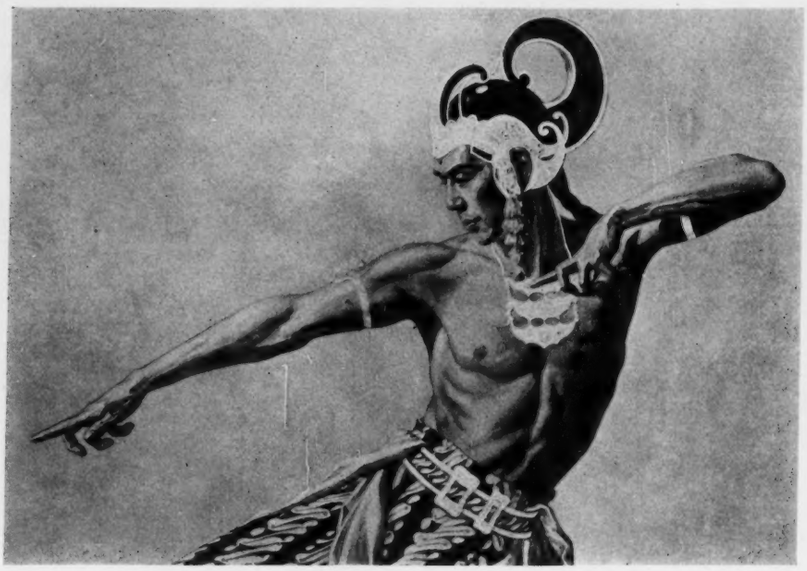
The Dance Owes Artistic Debt to Carnegie Hall

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

There is no need to point out that music history has been made in New York's Carnegie Hall. Most people forget, however, that many important dancers of the United States have appeared there, and that Carnegie Hall has also done its bit to further the dance art.

Its dance annals began on one fine day when the hall groaned under the impact of a crew of industrious carpenters busy ripping out the first few rows of orchestra seats. This was to make room for Walter Damrosch and the New York Symphony, who in turn made the stage clear for its first dance soloist, Isadora Duncan.

Isadora came, danced, and conquered. (At that time Duncan was an accepted artistic factor; it was not until later that notoriety almost completely obliterated her artistic achievements.) The success of her one performance was so great that even today it is a topic of awed conversation among those fortunate ones who attended. And why was it not repeated? The answer would appear to be in the social politics that governed New York's ruling set at the time. Indeed that performance might well have marked the beginning of the saga of Doughty Duncan and the Dubious Dowagers—a saga that would take the combined pens of Homer, Dante, and Swift to describe adequately.



NIMURA
in one of his dance impressions.

After this terpsichorean explosion, the New York Symphony Society placidly settled down to the serious business of making music. But in the spring of 1927, fresh from a tour of the Orient, Ruth St. Denis, Ted Shawn and the Denishawn dancers took over the hall for three night performances and one matinee. So enthusiastically were these dancers received that a petition was signed which produced dance critics on the leading New York papers. Shawn returned for a solo performance in 1929 and later, in 1935 and 1940, appeared with his company of male dancers.

Martha Graham, Tamiris, Doris Humphrey and Charles Weidman, all of whom at one time were Denishawn dancers, have appeared in recent years with their own companies. And now Barton Mumaw, a Shawn product, is the first dancer to give a series of concerts in the newly renovated Carnegie Chamber Hall.

Of course many other dancers have appeared, among them Louie Fuller, La Argentina, Argentinita, Yurlowa, Shan-Kar, Hanya Holm, and Trudi Schoop. However, it can easily be seen that the American barefoot boys and girls have had a most prominent spot in the hall's dance performances.

Ballet Arts and Nimura

But behind the scenes thrives another dance world. Although there are many studios devoted to dance in the hall, there is one that is probably known the world over, since virtually every great dancer has studied, practiced or created there at one time or another. Until about three years ago it was merely known as Studio 61, under the direction of Alys E. Bentley. However, when Miss Bentley gave it up, Miss Virginia Lee took over its management for Nimura, and the studio is now known as Ballet Arts. For younger dancers the studio is converted into a small theatre for dance recitals.

Yeichi Nimura has been before the American public ever since his appearance as soloist in the Manhattan Opera House production of Bloch's Israel (1928). His concert debut was made in 1930, and was followed by tours here and abroad, with many appearances at the Metropolitan Opera and European opera houses. A world tour occupied him for five years. Returning to the United States in 1937 he was seen here and in Central America with his partner Lisan Kay. Not only has he achieved fame as a dancer, but he is equally famed as a choreographer. In that capacity, and as that of dance coach, he created the Dance of Salome for Marjorie Lawrence at the Metropolitan Opera House.

When coaching singers for required dance roles, he is capable of adapting dances in such a way that the singer is not overburdened with technical considerations but is able to project the essential spirit of the movement. Thus, under his direction, many operatic stars have given superb dance performances when their parts called for them. Naturally Nimura's technique is different with professional dancers, for he feels that they should have a thorough ballet foundation and technique. Indeed, he would much prefer to coach dancers only after several years of intensive training on their part. Lisan Kay, who is thoroughly schooled in ballet, trains and prepares his classes.

In Ballet Arts, Igor Schwetzoff is now resident teacher. He came from Russia, where he was director in several national theatres. Later he became soloist and choreographer for de Basil's Original Ballet Russe, and produced Eternal Struggle, a ballet which had its premiere this season in New York. He will also always be remembered by everyone who has seen him as the General in Graduation Ball.

Anton Dolin was the guest instructor last season and plans are now under way for a summer master course to be given by Dolin and Alicia Markova.

Recital by Gladys and Reginald Laubin

A completely filled auditorium was on hand to greet Reginald and Gladys Laubin, the American Indian dancers, on their second appearance at the American Museum of Natural History, April 3. The program was in the form of a lecture demonstration, which served to make it educational as well as entertaining. The simple and direct explanations by the dancers, which preceded each dance, clarified their significance. Inasmuch as each dance depicts a phase of Indian life and beliefs, the program was highly varied. During the evening there were dances for the Sun, Victory, Sioux Circle, Omaha, Prairie Chicken, Wild Buck, Battle of Washita, Oglala Buffalo and Black Elk's Pipe.

Through their love and study of the Indians, the Laubins have not only made it possible for us to see the almost extinct Indian dances, but also a magnificent collection of original costumes. To complete the authentic picture, native accompaniment was also employed. Unusual effects were achieved by the combination of native drums and solo voice. Since it is impossible for the dancers to carry a large chorus, the piano was used as a substitute, and at that instrument Mary Manning gave excellent assistance.

* * *

While in Cuba, a large cut in the salaries of Col. de Basil's Original Ballet Russe caused seventeen dancers to strike. The walkout automatically cancelled the South American tour and so far no further plans have been made. However, the Massine Ballet Russe, under S. Hurok's management, is still going strong and has several more spring bookings under way.

* * *

Atty van den Berg, formerly a soloist with the Ballet Jooss, has been engaged by the Community Entertainment Association for a tour of sixteen concerts in Oklahoma next season. She is under the management of William Neill, Inc.

* * *

The Blanche Evan School of the Dance presented a Demonstration Program on March 30. The pupils were divided into three groups, and each performed their particular type of class work. A large audience gathered in the auditorium at 1845 Broadway and seemed to enjoy themselves thoroughly.

* * *

Iva Kitchell has fulfilled engagements recently in New York City, Staten Island, Morristown and Maplewood, N. J., and is scheduled to appear in Westport, Conn., on May 4.

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Mgt.: Alber Wickes, 729 Boylston St., Boston, Mass.

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

MARTHA GRAHAM
and her DANCE GROUP
WGN CONCERTS
Hollywood Chicago New York

LA MERI
"The most eclectic dancer of the world."
—L'Illustration, Paris
66 Fifth Avenue, New York, N. Y.

JAN VEEN and ERIKA THIMEY
Program of Modern Theatre Dance
WGN CONCERTS
Hollywood Chicago New York

ATTY van den BERG
Formerly Leading Solo Dancer Ballet Jooss
Exclusive Management: William Neill, Inc.
119 West 57th St., New York City

Winslow & Fitz-Simons
AMERICAN DANCERS
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y. C.
Rep.: Isadora Bennett, 1430 B'way, N. Y. C.

NORMA The Dance
GOULD
IN HOLLYWOOD
831 South La Brea Ave. WA—6171

PERRY-MANSFIELD
THEATRE WORKSHOP
Steamboat Springs, Colorado
DRAMA — DANCE — MUSIC — ART
With Horseback Riding in the High Rockies
Address: Portia C. Mansfield

BALLET ARTS SCHOOL—CARNEGIE HALL
NIMURA and LISAN KAY
Classes in
MODERN BALLET
ORIENTAL DANCE
DRAMA DANCE

Igor SCHWEZOFF
Classes in
CLASSIC BALLET
CHARACTER DANCE
OPERA BALLET
STUDIO 61, CARNEGIE HALL, 154 W. 57TH ST., NEW YORK CITY. COLUMBUS 5-9627

SCENE FROM SERVA PADRONA, produced by the University of Miami Music School, with Isabel Lloyd and Frank Edwinn Ginsburg.

Opera and Dance-Pantomime Given at University of Miami

CORAL GABLES, FLA.—The University of Miami Music School, Bertha Foster, Dean, has added a new branch to its many activities, an opera school under the direction of Henry Gregor, pianist, composer and conductor. Last year two operas were given, The Magic Flute by Mozart in a condensed version being particularly successful. April 3, 4 and 5 of this year, the opera school gave a performance of La Serva Padrona, Pergolesi's delightful comic opera. The two leading parts were portrayed by Isabel Lloyd as Zerbina and Frank Edwinn Ginsburg as Pandolfo, the young artists showing excellent form in their singing and acting. The pantomimic part of Scapin was done by Robert Lewis Zeman with all the attributes of a capable character-player. The orchestra was composed of musicians of the Miami Symphony Orchestra. The opera was performed in the old tradition with Mr. Gregor conducting his musicians and singers from the keyboard, the arias being accompanied by the orchestra, the recitatives on the keyboard.

On the same program a Dance-Pantomime, La Fleur Noir, music and libretto by Henry Gregor, was performed. It was a first and very successful attempt to create an interest in the art dance similar to the interest in music, drama and the fine arts. La Fleur Noir is an interesting work, both as to music and to choreography. The cast of the Dance-Pantomime, all University students, showed understanding and in some cases marked ability. The three leading parts were well done by Jean Poe, Gordon Sherwood and William Gore, who is an excellent dancer. A word of appreciation must be said for the splendid and artistic costumes designed and executed by Liza Zintgraff. Mr. Gregor hopes to develop this interest in the art dance at the University and plans similar future performances. N. P.

Avis Bliven Charbonnel Is Soloist

Avis Bliven Charbonnel, pianist, was soloist in the Mozart C major concerto at the first concert of the Music Lovers Orchestral Society, Paul L. Bauguss, conductor, at Hope H. S., Providence, R. I. Mme. Charbonnel gave a lecture-recital in Providence Plantations Auditorium on April 6.

AN OPERATIC THREESOME

from It Began at Breakfast, one-act work by Robert Elmore, Philadelphia composer, presented for the second time at the Plays and Players Theatre, Philadelphia, on March 3. Edward Rhein and Marie Zara, who wrote the libretto and participated in its performance, are shown with the composer, right, at the piano.

Robert Elmore in Solo and Conducting Engagements

PHILADELPHIA.—Robert Elmore, composer, pianist and organist, was the soloist on April 10 at a program of piano music by South American composers, including Domingo Santa Cruz, leading composer of Chile. Mr. Elmore directed his choir at Holy Trinity Church in Haydn's Passion on April 11. The choir presented Bach's St. Luke Passion on Palm Sunday night. Mr. Elmore recently returned from giving organ recitals in Montreal, Chicago and Ann Arbor.

Eastman School of Music Has Spring Music Events

ROCHESTER, N. Y.—George MacNabb, pianist, and Nicholas Konraty, baritone, both members of the Eastman School faculty, were presented in the final concert of this season's Kilbourn Hall Chamber Music Series on April 1. Mr. MacNabb played compositions by Scarlatti, Mozart, Brahms, Chopin, and an infrequently heard sonate in A major by Paradisi which was particularly charming. Mr. Konraty's offerings were by Rachmaninoff, Moussorgsky, and Borodine.

The second of this year's graduation recitals with orchestra was given in Kilbourn Hall on April 3 by students of the Eastman School assisted by the Rochester Civic Orchestra, Dr. Howard Hanson conducting. The students participating included Melvin Bartell and Mac Morgan, baritones; Everett Gates, violist; Nadine Linquist, contralto; Sidney Mear, trumpeter; Earl Price, clarinetist; James Smith, violinist; Eduard Van Niel, tenor,

Francis Buebendorf Conducts Liederkranz Orchestra

Francis Buebendorf, American composer-conductor, directed the orchestra of the Liederkranz Club on March 22, when Lucia Graeser, soprano, was soloist, and the Chorus of the Liederkranz Club, directed by Peter Boergermann, sang two groups. The orchestra opened the program with a rousing performance of the Egmont Overture by Beethoven, and later offered the delectable Musical Snuff Box by Liadoff, the Turkish March from the Ruins of Athens, and excerpts from Tannhäuser. Mr. Buebendorf and the orchestra were in fine form and were heartily received by the large audience. Miss Graeser, the possessor of a beautiful voice and great personal charm, offered a group of Lieder and songs by contemporary composers, and was soloist with the chorus in Heimat by Noessler. Mr. Boergemann, and the chorus were warmly received in the two groups given by the chorus. M. M.

Bruno of Hollywood Photo

ETHELYNE HOLT

Ethelyne Holt Makes Debut in Traviata at Allentown

ALLENTOWN, PENNA.—Ethelyne Holt, radio and concert soprano, made a notable operatic debut here when the National Grand Opera Company, George D'Andria, impresario, presented La Traviata. Singing the role of Violetta, Miss Holt revealed a voice of haunting loveliness, of good quality and clarity. In appearance and voice, she scored a personal success.

Mr. D'Andria presented Francis Perulli and Ivan Petroff as the Germonts with the minor roles in capable hands. He plans to present Cavalleria Rusticana and Pagliacci as his next offering.

D. W. N.

Mikhail Sheyne in Recital at MacDowell Club

Mikhail Sheyne, pianist, appeared in recital at the MacDowell Club, March 25. Opening his program with a Rondo by Hummel, he followed this with the Brahms Sonata in F minor, his third group being the 24 Preludes of Chopin. Mr. Sheyne is a pianist of distinction; he showed splendid technique and rich tonal coloring, as well as convincing and musicianly interpretation on the interesting program which he offered. In the Chopin Preludes he displayed a variety of mood which made these works achieve a new charm. M. M.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director*

Raymond Wilson, *Assistant Director*

Eastman School broadcasts of "Milestones in the History of Music" heard over NBC Network each Saturday 12:00-12:30 P.M. E.S.T.

RCA Victor has released eleven compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson; "Chorale Collections," Idlvera Wonderlich.

For further information address:

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

Cleveland Orchestra Opens $80,000 Drive

CLEVELAND, O.—Plans for the summer season of music in Cleveland are slowly taking shape. First harbinger of spring, was the three-week campaign between April 9-28, of the Cleveland Orchestra to raise $80,000 needed to provide for the coming twenty-fourth season and to guarantee the summer "Pop" Concerts at Public Auditorium. There are again to be twelve concerts over a period of four weeks in July-August with soloists and guest conductors, besides Rudolph Ringwall, the regular conductor for this series. A minimum of 5,000 contributors will be sought in this well organized campaign.

The Ninth Annual Bach Festival will take place on Friday and Saturday, June 6 and 7, in the newly erected Kulas Musical Arts Building of Baldwin-Wallace Conservatory, at Berea, under the direction of Albert Riemenschneider. The first day will be given over to a miscellaneous program of Bach's works, according to established custom, while the second day will bring to hearing the St. John Passion, with five numbers from the first version of this work, rarely performed. The full Bach Chorus and Festival Orchestra will participate on both days under the batons of Carl Schluer and Dr. Riemenschneider. Soloists during the festival will be Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor; Harding van Deursen, baritone; and David Blair McCloskey, bass.

Handel Wadsworth has been appointed opera director at Cain Park for a series of performances during July and August. With his own Comic Opera Company, Mr. Wadsworth will present The Bohemian Girl on July 2, 3, 4 and 5; Chimes of Normandy on Aug. 13 and 14; The Chocolate Soldier, Aug. 15 and 16. These performances will also be given at Edgewater Park Stage and Bandshell under auspices of the City Recreation Department and J. Noble Richards, recreation commissioner. The Comic Opera Company consists of a personnel of 175 members. Mr. Wadsworth will also produce these operas at Oglebay Park, Wheeling, W. Va., where he conducts the local opera forces in six performances during the summer months.

Charles G. Dawe will conduct several choral concerts at Cain Park. The stage will also be occupied by dramatic offerings as yet in developing stage.

ROSA H. WIDDER

Coci Soloist at Pittsburgh Festival

Claire Coci organist, gave a Bach program in Pittsburgh, Penna., at Dr. Harvey Gaul's Annual Bach Festival at Calvary Church. Following appearances in the Southeast including Bridgewater, Davidson, Atlanta, Jacksonville and St. Petersburg, Miss Coci played in Scranton, Penna., and in Toronto, Can., at Eaton Auditorium. The organist will appear in Elmhurst, Ill., May 4, and at the Military Academy, West Point, May 18. Miss Coci is under the management of Bernard R. LaBerge, Inc.

Ish-Ti-Opi in Florida Lecture Series

Ish-Ti-Opi, Indian baritone, following his concert appearance in Toronto, Canada, on March 13, left for Florida to give a series of four lecture recitals at the University of Miami. In his first program, Ish-Ti-Opi gave a history of the American Indian as a background for the music, beginning his talk in the Atlantian period, not with the discovery of America by Columbus. The second session was devoted to the social and economic anthropology of the American Indian; the third to an analysis of American Indian music in its various forms, and the final program consisted of an illustrated lecture-recital in costume.

Ish-Ti-Opi gave a lecture-recital at the Southern State Teachers Convention in Miami on March 28, and sang with the band the Prologue from Pagliacci. He returns to New York in time for a re-engagement at the Torrington Men's Glee Club.

Remington-Webster Guild to Stage Traviata

WASHINGTON, D. C.—The Dorothy Remington-William Webster Grand Opera Guild will present La Traviata in the Wardman Park Theatre here early next month. Miss Remington will sing Violetta and Mr. Webster will be Alfredo. Alvin Laidley is to be Germont pere. Ermanie Leonardo, Myra Gregg, Daniel Veihmeyer, Robert Hasse, Kenneth Grafton, James Shields and William O'Neal complete the cast.

Knitzer to Head Violin Dept. at Cleveland Institute

CLEVELAND, O.—Joseph Knitzer has been appointed head of the violin department of the Cleveland Institute of Music, Beryl Rubinstein, director, succeeding Josef Fuchs. He starts his work in the fall. Mr. Knitzer has appeared as soloist with the New York Philharmonic, Philadelphia, Detroit, and National Symphony Orchestras, has given three New York recitals, made three transcontinental tours in the United States and Canada, and appeared on many radio programs.

At the age of seven Mr. Knitzer began his violin studies and included among his mentors Maurice Warner, Leopold Auer and Louis Persinger. He was graduated with the highest honors from the Institute of Musical Art and the Juilliard Graduate School in New York. He has won awards of the Naumburg and National Federation of Music Clubs and the Schubert Memorial prize. Mr. Knitzer was head of the violin department at the Henry Street Settlement in New York for two years and taught privately for five years.

Harry Fuchs and Mr. Rubinstein recently gave a sonata recital for cello and piano in the new Willard Clapp Hall of the Institute. F. Walter Huffman, with Lawrence Stevens at the piano, was heard in a song recital March 19. April 9 Josef Fuchs, violinist, and Arthur Loesser, pianist, gave a program of sonatas.

Photo by Jas. Abresch

JOSEPH KNITZER

Juilliard Summer School Offers "Courses for Everyone"

A record enrollment is expected by George A. Wedge, director, for the Juilliard Summer School, which opens on July 7 and concludes on Aug. 15. Last year more than 40 states were represented in the enrollment and included magazine editors, lawyers, physicians, designers, newspaper men, music supervisors, stage people and teachers.

Mr. Wedge said that courses "for everyone interested in music whether as a professional or amateur" are provided in the summer curriculum. Charles Hackett, Metropolitan Opera tenor, offers vocal instruction and classes in operatic repertoire and stage technic. Ferde Grofe is in the department of composition and orchestration, and Mishel Piastro, concertmaster of the New York Philharmonic, is a new member of the violin faculty. Saul Goodman of the orchestra will give instruction in tympani.

For high school students, Mr. Wedge said, a program has been designed especially to meet their needs. The course, accredited and conforming to Regents' requirements, includes individual instruction, theory work and daily rehearsals in band, chorus or orchestra.

A series of 20 recitals will be given by Katherine Bacon, Frank Sheridan, Sascha Gorodnitzki, Coenraad Bos, Muriel Kerr, Guy and Lois Maier, Sigismond Stojowski and others on the faculty.

A clinic series of forum programs on all phases of music education will be conducted by artists and educators in a one-week session in July.

Mr. Wedge announced that additions to the summer school faculty include Mr. Piastro, Lief Rosenoff, Marcel Grandjany, Vittorio Giannini, Marion Bauer, Grace Leeds Darnell, Fritz Rothschild. Ruth Shafer, Lamar Stringfield and Saul Goodman.

The final in the series of chamber music concerts at the Graduate School was held on April 1 and given by Rolf Persinger, Lauremes Reynolds, Fredell Lack, Saul Blumenthal, Robert Mann, Herbert Sorkin, Thomas Lenese, Ardyth Walker, Joseph Tekula and Ada Kopitz.

Carl Friedberg, Felix Salmond, Charles Hackett gave the fifth program in the Artists' Recital Course.

Students from Albert Stoessel's conducting class presented a program of chamber orchestra numbers. The conductors were Celia Merrill, Constantine Callinicos, David McNaughton, Francis Madeira and Milton Rosenstock.

Everett Stevens, Sergius Kagen, Harry Franklin, Norman Goldblatt, Betty Yokell, William Ehrenkrants, Meroslow Salyk and Lodema Legg took part in a recital at the Graduate School, March 25.

The opera department presented four performances of Verdi's Falstaff April 2 to 5. The opera was given in English and alternating cast used. Mr. Stoessel directed the opera, Alfredo Valenti was stage director, Frederick J. Kesler, scenic director, and Gregory Ashman, chorus master.

Soloists Selected for Bethlehem Bach Festival

BETHLEHEM, PENNA.—Harriet Henders, soprano, and Mack Harrell, Metropolitan Opera bass-baritone, will make their first appearance as soloists of the annual Bach Festival when they participate in the two-day program here on May 16 and 17. Lilian Knowles, contralto, and Hardesty Johnson, tenor, return as members of the solo quartet.

On May 16 the Bach Choir will present seven cantatas, three of which are new to Bethlehem. The following day the Mass in B minor will be sung in its entirety for the 34th time. Assisting will be 42 members of the Philadelphia Orchestra.

Gari Shelton in St. Louis Recital

Gari Shelton, pianist, appeared in recital before the Taylor School at St. Louis, Mo., April 14.

1867 — 74th Anniversary Year — 1941

CHICAGO MUSICAL COLLEGE

Member of the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President

SUMMER MASTER SCHOOL

FIRST SESSION—SIX WEEKS
June 23rd to August 2nd

SECOND SESSION—FIVE WEEKS
August 4th to September 6th

Study at a school of the highest professional and academic accreditment where courses of instruction have been arranged especially for musicians and teachers seeking advanced summer study.

Selected Faculty of Nationally Recognized Master Teachers

GANZ, SAMETINI, Daniel ERICOURT, REED, GARDINI, Karl W. GEHRKENS (Music Education), SORANTIN (Orchestra), Max WALD (Composition), Hans H. ROSENWALD (Musicology), Helen CURTIS (Class Piano), Eleanor H. BURGESS (Dalcroze Eurythmics), Mollie MARGOLIES (Piano), Reinhold SCHMIDT (Voice), Mary S. VERNON (Music Education), HESS ('Cello), DUNKELBERGER (Theory), Mark LOVE (Voice), Naomi COOK (Voice), Don TUTTLE (Radio), DEMOREST and WEDERTZ (Organ), Merle WEST (Piano Teacher Training), Oscar ANDERSON, SUMMERHILL, KNOPINSKI, SCHIAVONE, LAYFIELD and SLUSSER (Band Clinic), and many others.

Write for Illustrated Summer Catalog—For further information address the Registrar.

CHICAGO MUSICAL COLLEGE
R. A. Elmquist, Business Manager
62 EAST VAN BUREN STREET CHICAGO, ILLINOIS

IRVING SCHWERKÉ

General European Representative and Associate Editor of Musical Courier

NOW IN AMERICA

Available for Lectures—Coaching—Program Building

Personal Address: Craigie Arms, 26 Concord Avenue, Cambridge, Mass.

HOLLANDER & GRILL
CERTIFIED PUBLIC ACCOUNTANTS
1 MADISON AVENUE
NEW YORK
Phone ASHland 4-2394-2395-2396

Summer Music for Baltimore

By GUSTAV KLEMM

BALTIMORE, MD.—While a number of musical matters are brewing, at this writing it looks as though the summer musical needs of this community will, as always, be pretty well taken care of by the Municipal Department of Music, of which Frederick R. Huber is director. The Municipal Band of Baltimore, Robert V. Lansinger, conductor, will get under way on May 4, the City Park Band, under Osmar Steinwald, following on June 1. Between them, these two organizations will provide 16 weeks of music. In addition to the City Colored Band, conducted by Charles Harris, this coming summer will also see the City Colored Park Band, directed by Edward Prettyman. The former organization, like the white Municipal Band, will play at various street locations throughout the city, while both park bands will play in the city's many parks. All four bands number 35 men each.

The annual Lawn Party will be held by the massed white bands in Druid Hill Park on July 23. There will be two special concerts at Homewood Stadium on June 17 and Aug. 19. A special celebration will also be held at the base of the Washington Monument in Mt. Vernon square on the Fourth of July.

The Peabody Summer School, directed, as always, by Frederick R. Huber, will have its customary six-week season. It will run from June 13 to Aug. 9, which coincides with the summer school dates of John Hopkins University and the Maryland Institute. Any student enrolled at one school may take supplementary courses at the others. There will be the usual Sunday night concerts by members of the faculty of the Summer School. Details of these will be announced later.

The officials of the Stadium Civic Symphony Orchestra are watching present world conditions before announcing plans for its second season of concerts. Thomas F. McNulty heads the group which launched a series of summer concerts at the municipal stadium last year, the orchestra consisting of members of the Baltimore Symphony. A decision on the continuance of the concerts will be made within four weeks.

ARDELLE WARNER,
contralto, last month appeared with the Philadelphia La Scala Opera Company and at present is engaged with the D'Andria operatic organization.

D'Andria to Present Season of Opera in Havana

GIORGIO D'ANDRIA

Giorgio D'Andria will sail with his troupe on April 26 for Havana for a season of performances to be given under the auspices of Pro Arte Musical, Mme. Laura Raynery de Alonso, president. According to Mr. D'Andria this marks the initial appearance of an entire opera company under these auspices.

Among the artists in his company will be Rose Bampton, Hilde Reggiani, Bruna Castagna, Frederick Jagel, Francesco Valentino, Robert Weede and Jan Kiepura of the Metropolitan; Nino Ruisi, Georgette Bourdon, Lodovico Oliviero, Dorothy Kirsten, Pompilio Malatesta, Wilfred Engelman, Franco Perulli and others. Angelo Canarutto will conduct the company, which includes 30 choristers and 24 musicians.

Mr. D'Andria recently presented performances at the operatic festival in San Juan, Puerto Rico.

Naumburg Winners Announced

The Walter W. Naumburg Musical Foundation has chosen three artists for New York debut recitals under its auspices next season. The winners are William Kapell, pianist, of New York, a pupil of Olga Samaroff Stokowski; Lura Stover, of Pittsburgh, a pupil of C. W. Alves; Robert Mann, violinist, a pupil of Edouard Dethier. The judges in the finals were Walter Spalding, chairman; Wallace Goodrich, Adolfo Betti, Bruce Simonds and Mme. Povla Frijsh.

Ray Lev Heard in Broadcasts and With Orchestras

Ray Lev, pianist, includes among her recent appearances New York recitals at Carnegie Hall; Steinway Hall, at the opening of the annual Matthay Association Convention, and the Colony Club. She also was guest artist in an interview and musical discussion over WQXR, and was interviewed and gave a program over WNYC. March 18 the pianist appeared on WMCA on the Maxwell House Program and March 22 was soloist in the Schumann Concerto at the McMillan Theatre with the Columbia University Orchestra. On March 30 she played the same work in a broadcast from the Brooklyn Museum with the Civic Orchestra under the direction of Eugene Plotnikoff.

Bacevicius Plays His Sonata in Detroit Bow

DETROIT, MICH.—Vytautas Bacevicius, Lithuanian pianist-composer, gave a concert on March 23 at the Masonic Temple, assisted by the Aido Chorus under the direction of Walter Gugas.

Mr. Bacevicius played a Suite by Tcherepnine; Prelude, Fugue and Variations by Franck; compositions of Chopin, Rachmaninoff, de Falla, Dohnanyi and others, and his own Sonata No. 1, Opus 4, which was well received by the audience. The pianist made a fine impression in his first appearance in Detroit, with his clear-cut technic, lovely tone and with his attractive composition.

DOROTHY HALSTEAD

Proper Voice Placement Is the LIFE or DEATH of a Singer
If you are not developing vocally stop wondering WHY and consult
MAX ALTGLASS
16 YEARS TENOR METROPOLITAN OPERA
only TEACHER of the world famous soprano, **MARIA MULLER** and other Metropolitan Opera and European celebrities, including Frieda Hempel and Hans Clemens, tenor.
415 Central Park West, New York City ACademy 2-6601

ETTORE **VERNA** Baritone
TEACHER OF SINGING
Recently of MILAN, ITALY, where his SCHOOL OF BEL CANTO was under the Patronage of LUISA TETRAZZINI
57 West 58th St., N. Y. C. PLaza 3-2450

MORLEY EVANS BARITONE
Personal Representative Garland Cooper
119 W. 57 St., N. Y. C. Circle 7-6322

ALBERT STOESSEL COMPOSER-CONDUCTOR
Exclusive Management: COLUMBIA CONCERTS CORPORATION
Concert Management Arthur Judson, Inc., Division, New York City

ROSATI
ONLY teacher of Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, Triggiani.
205 W. 57th St., N. Y. C. Tel. COlumbus 5-0393

FÉLIX FOX PIANIST
Concert Direction Aaron Richmond
Pierce Building Boston, Mass.

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

BACCALONI
BASSO—METROPOLITAN OPERA ASSOCIATION
Exclusive Management: COLUMBIA CONCERTS CORPORATION
METROPOLITAN MUSICAL BUREAU, INC., Division, 113 W. 57th St., New York

GRACE ADAMS EAST
TRUMPET VIRTUOSO
Recital and Concert Appearances
Miss East plays the Martin "Handcraft" Trumpet
Personal Representative: John M. Bachulus, San Corales Hotel, Pensacola, Fla.

HENRIETTA SCHUMANN
PIANIST
For Symphony and Recital Appearances
Address:
50 Central Park West, New York City

HAROLD BAUER SUMMER CLASSES

May	HARTFORD, Conn.	Julius Hartt Musical Foundation, 187 Broad Street
June	NEW YORK CITY	Manhattan School of Music, 238 East 105th Street
July	BOSTON, Mass.	New England Conservatory of Music, Huntington Avenue

Dr. Bauer's classes in New York City continue throughout the year at the Manhattan School of Music and include private lessons and chamber music courses.

GEORGE THOMAS **MORGAN** COMPOSER SINGER
VOCAL INSTRUCTOR
R. 1, Birch Run, Mich.

Chicago Reports Record Summer Is in Prospect

CHICAGO.—This is a year of anniversaries here and elsewhere. Since this issue is devoted largely to the jubilee of Carnegie Hall in New York, we of Chicago may also look with pride at what has been accomplished in our local world of music in the past fifty years.

Four decades and ten years ago the Chicago Symphony Orchestra was launched. Ever since there has been musical growth and the city has enjoyed more and more prestige in the tonal world. Fifty years ago the University of Chicago was founded, and its cultural influence has brought here students from every part of the world.

The Chicago Conservatory, dedicated to music education for more than three-quarters of a century, is celebrating its diamond jubilee at this time. The Chicago Musical College's seventy-fourth annual catalogue has just been issued, and the American Conservatory marks its fifty-fifth birthday since its founding in 1886 by John J. Hattstaedt as one of the leading schools of musical learning in America.

The Apollo Musical Club, the oldest choral society in this part of the country, has been in existence for seventy-two years. The Marshall Field Choral Society is marking its thirty-fifth year of activity, and the Swedish Choral Club its silver anniversary. Old wines need no label; the above-mentioned institutions still form the cultural basis of our city's solid educational foundation.

True, in the past fifty years many new schools of music and new orchestras have been founded, and several among them now occupy an important place in their particular sphere of activity.

Prospects for Coming Summer

The horoscope for the 1941 summer looks promising for Chicago. If history repeats itself, the months of June, July and August should be the busiest of the year. Old-timers may remember those balmy summers when master classes—which, by the way, may be said to have originated here—attracted myriads of students from every point of the compass to this mid-western metropolis. Now that the price of tuition has tobogganed to a low point since the record high of 1929, the summer influx is expected to break all records.

Chicago is not only the national cultural center in summer, but is now looked upon as the playground of the nation. Its balmy weather, with Lake Michigan acting as a cooling system, its numerous parks, beaches and forest preserves have made our city an ideal summer resort with many hotels located on the lake front and transportation facilitated by its famous system of boulevards that now link every part of the city into a veritable hub.

What Chicago Offers the Musically Inclined

At the risk of being called a Chicago booster, we shall devote several paragraphs to enumerate the advantages which Chicago offers the musically inclined during the summer. There are free concerts in the parks with internationally known artists as soloists, inexpensive symphony concerts at Ravinia Park with eminent conductors leading the Chicago Symphony, and series of symphonic and band concerts at the University of Chicago. In Wilmette, besides, weekly free concerts by nationally known musicians in downtown schools provide much musical joy at little or no cost. We have secondary opera companies which function at unbelievably low admission prices. Though the presentations are not always extraordinary, they suffice to provide enjoyment on a hot summer night. Many festivals of music are scheduled for this summer. The plans are not sufficiently developed at this writing to enable us to give concise information. Yet from all indications these gala events will add materially to the delight of music patrons during the 1941 summer.

Summer Master Schools

If we were asked to name the prominent teachers who will leave our city for a long period this summer, we would really be at a loss to answer, for most of them will be busy during the master school sessions. Private teachers will not be idle either, for many in that group are counted among the best pedagogues of which this city boasts. If we refrain from mentioning names, it is due to a fear of inadvertently omitting a prominent figure. They will all be here to accommodate either a large or limited number of students in every branch of music.

If the schools of music will be thriving, the schools devoted to the dance are anticipating an unusually busy summer, for these institutions also are much in demand. They too present their students in public either in air-conditioned theatres or in open-air amphitheatres. As far as we are concerned, Chicago has always been a haven during the summer, for it provides unlimited opportunities for physical and mental recreation.

Ravinia Festival Plans

Plans for the Ravinia Festival are practically completed for the season opening July 1 and continuing for six weeks thereafter with concerts every Tuesday, Thursday and Saturday evening and Sunday afternoon. In addition to Sir Thomas Beecham and Dr. Frederick Stock, already announced, two other top-ranking conductors engaged are Carlos Chavez, Mexican composer and conductor, and Pierre Monteux, French conductor, of the San Francisco Symphony.

Chavez will lead the Chicago Symphony Orchestra during the fourth week of the Ravinia Festival of symphony concerts, and Monteux the sixth and final week of the season. Sir Thomas has been engaged for the first two weeks and Dr. Stock will occupy the podium at two pre-season Golden Jubilee concerts on Saturday evening, June 28, and a children's concert on Sunday afternoon, June 29. The conductors to appear during the third and fifth weeks will be announced shortly. There will also be a post-season of four chamber music concerts presented by the Budapest String Quartet at the theatre in the woods.

Giovanni Cardelli, who has been active with the Chicago Opera Company for the last few seasons, has been appointed executive assistant for the Ravinia season. Mr. Cardelli is also general director of the recently organized Opera Theatre, Inc., which may produce the old opera, La Serva Padrona, at the park this summer. This last information, however, does not bear the official stamp of the Ravinia Committee, but Rumor says that Mrs. Eckstein may agree to have opera presented once more on a stage that was graced for many years by the brightest stars in the operatic firmament during the long regime of her late husband, Louis Eckstein. He, it is said, would not permit opera to be given at Ravinia unless the production should be as lavish and as brilliant as those with which we were treated through his generosity for two decades.

Grant Park Open Air Concerts?

The Chicago Federation of Musicians and the Park Board District, which have been sponsoring the free open-air concerts in Grant Park the last few years, may reopen the Grant Park shell this summer. But at the present moment none of the officers will venture to give any definite announcement as to when these outstanding concerts will begin or what artists and conductors are to be engaged.

R. D.

The Cleveland Institute of Music

BERYL RUBINSTEIN, Director

SUMMER SCHOOL

June 23 to August 2

Courses Toward Bachelor of Music Degree, Master of Music Degree. Public School Music in Conjunction with Western Reserve University. Private and Class Lessons in All Departments Under Regular Faculty.

For further information address Registrar

3411 Euclid Avenue Cleveland, Ohio

Chicago Symphony Plays New Scores

50th Anniversary Year to Have Notable Finale in Toscanini Visit

By RENÉ DEVRIES

CHICAGO.—The Chicago Symphony Orchestra's jubilee season, the most glorious in its fifty years of activity, will have come to a happy conclusion when these lines are published, even though several extra performances will take place later on. Toscanini conducts a special post-season concert in Orchestra Hall this month for the Orchestra's pension fund and Frederick Stock presides over his own orchestra in two pre-season concerts at Ravinia in June.

Many novelties, especially written for the jubilee season, have enriched the repertory of our orchestra. The latest is Reinhold Gliere's Fête Ferganaise, Oriental in idiom and rhythm, filled with pleasant melodies that delight the ear and excite the mind.

The none too ingratiating Bloch Concerto for violin, receiving first Chicago hearing with John Weicher as interpreter, is not the best vehicle our concertmaster has employed in his many solo appearances and yet through the beauty of his tone he won unstinted success.

After two years' absence, Felix Borowski's second symphony in E minor was successfully revived. Upon renewed acquaintance the symphony gave us more food for thought and more reason for admiration for its excellent musical conception and no less expert instrumentation.

Alfredo Casella's Symphony, opus 63, written in many keys, is not heavy to digest. Though it is modern in form and in instrumentation, the rather sad mood prevailing in the first and second movements completely disappears in the scherzo, which no doubt will be heard often as an excerpt on popular programs.

Gregor Piatigorsky was acclaimed after his really impressive performance of the Haydn Concerto in D major. Robert Quick, principal violinist of the orchestra, made a hit in the Mozart E flat major concerto. Marie Therese Gallagher, 15-year-old student of Mrs. Herman Devries, justified in every way the honor Dr. Stock bestowed on her as first vocalist to appear at the Young People's concerts.

Haunted Castle at Civic Opera

There may be more sagacious operatic managers than Harry Zelzer, but if such is the case, we have not made their acquaintance. This enterprising impresario's latest venture, the presentation of Moniuszko's Straszny Dwor (The Haunted Castle), filled the Civic Opera House to its doors and proved an achievement of prime importance. Jerzy Bojanowski, musical director of the newly incorporated Polish Opera Company, must be given first honor in our brief review, for under his alert baton, principals, choristers and dancers performed their task superbly. George Czaplicki's singing was of the kind that gladdens the heart and his aria in the third act had to be repeated, so insistent was the demand. Others who shared in the success of the night were Ladis Kiepura, Milo Luca, Mildred Grey Heller, Valerie Glowacki, Loretta Przybylinski, Edward Grobinski, Marya Data and Alexander Kulpak. The chorus was outstanding and the ballet likewise above reproach.

ZLATKO BALOKOVIĆ

MAY JOHNSON, Personal Representative
805—220 South Michigan Ave. Chicago

Lucie Bigelow Rosen in Theremin Recital

Many narrow-minded musicians unfriendly to the theremin as a musical instrument were compelled to reverse their opinion after hearing Lucie Bigelow Rosen's remarkable exhibition at Great Northern Theatre. In her debut here, Miss Rosen, regal to the eye, manipulated the sensitive theremin as though she were playing on a hundred orchestral instruments, exposing the manifold effects with variegated colors in an interesting program. Throughout the recital there was not a single off-pitch tone to mar her unequivocally fine performance. Together, she and Frank Chatterton (at the piano) won the heart and admiration of an audience critical to the extreme at first and completely subjugated before the program was half over.

Choral Societies in Visits

This is the time of year when local and visiting choral societies invade our downtown theatres to display their wares. The Notre Dame Victory Singers sang effectively a miscellany of songs under the leadership of Robert S. Schilde in Studebaker Theatre. The Chicago Casino Male Club, led by Adalbert Huegelet, sang itself into new favor at its concert in the Civic Theatre. In its initial concert here the Amphion Male Chorus of Fargo and Moorhead, showed that their leader, Daniel Preston, has worked assiduously with his forces. They are at their best in choruses requiring lofty pianissimos, less so in numbers demanding more volume.

Illinois Symphony Concerts

Izler Solomon has reshaped the Illinois Symphony Orchestra to its previous efficiency. At a recent concert Jenska Slebos, the orchestra's solo cellist, played the Haydn D major concerto admirably.

Bertha Ott Presents Young Artists

The Bertha Ott Concert Management has kept the critics on their toes throughout the season and particularly in the past two weeks with concerts and recitals galore in various theatres. Jeanne Panot, who made a successful debut a year ago, reappeared in Kimball Hall to impress anew as a pianist of keen discernment. Another pianist who has accomplished much since he won the Society of American Musicians contest in 1937, Howard Silberer, created a most favorable impression in his recital at Kimball Hall late in March. A disciple of Rudolph Reuter's class, he brought into play a solid technic and a certain individuality. Lillian Padorr, who calls herself a mezzo-soprano, may be regarded as a dramatic soprano with a faulty vocal address. Giovanni Polifronio's persistence must be admired, for annually he appears in violin recital, exhibiting the same faults and qualities.

Ruth Page, Bentley Stone and Ballet Appear

It was also Bertha Ott who managed the seance of the dance given by Ruth Page, Bentley Stone and their ballet in the Goodman Theatre, in an entirely new program. Wit characterized to the nth degree the French Garçonette portrayed by Miss Page, and the pleasure of the spectators grew as she presented other equally effective dances. Mr. Stone also delighted the audience, especially in five dances of a caballero. If these dancers are blest with a good sense of humor, their terpsichorean equipment does not end there, for whatever they attempt shows great artistry, exquisite taste and unlimited imagination.

Nathan Milstein's Recital

Time and again since his Chicago debut Nathan Milstein has electrified his innumerable admirers here either as soloist with the orchestra or in recitals, but never has he so completely impressed them as in his recent concert in Orchestra Hall under the management of Henry E. Voegeli. We have heard the Vitali Chaconne and the Bach Partita in E major performed by this fine artist on many occasions but never do we remember such eloquence nor such beauty as on this memorable occasion.

Jane Nelson Sings

Zerlina Muhlmann Metzger presented her artist pupil, Jane Nelson, in a song recital at Kimball Hall recently. Winner of several prizes, Miss Nelson has to recommend her an attractive personality and a very serviceable voice of wide compass. She enunciates correctly German, French, Italian and English. She should, however, give more attention to the subject matter, for her song at times is cold, her style not sufficiently cultivated. Had she sung as well as Mrs. Metzger played the accompaniments, her debut would have been pronounced a huge success.

Mathilde Ernestine Opens American Artists Series

Mathilde Ernestine launched anew her American Artists Series by presenting Lawrence Davidson, bass-baritone, and three piano students of Ruth Dworkin. Mr. Davidson, who emanates from Thomas N. MacBurney's studios, has not only a powerful voice but he puts into excellent practice the precepts of his teacher.

Nina Bolmar's Pupils in Many Fields

Nina Bolmar, voice teacher who has been endorsed by Lazar Samoiloff, is to hold special summer classes beginning early in June and continuing through July and August. In her large class are included many professionals and her studio in the Fine Arts Building is a busy one during the season as well as in the summer months. Miss Bolmar's students are represented in many fields of the profession, some appearing with such name bands as Krupa, Henry King, Mitchell Ayers, Art Kassell, Jack Russell, Ben Bernie, Martin, Howard McCreery, Four Aristocrats; others at the Panther Room of the Hotel La Salle; others in radio in New York, Chicago and Los Angeles, and several hold important church positions in and around Chicago.

Izler Solomon Reengaged by Woman's Symphony

Mrs. James G. Shakman, who has been reappointed president of the Woman's Symphony Orchestra for another season, has announced that the board of directors has again engaged Izler Solomon as conductor for next season. The orchestra has completed 26 weeks of a national broadcast program with Solomon directing, and is now preparing for its spring and summer engagements.

Elaine De Sellem Active Program Chairman

Since the autumn of 1934, Elaine De Sellem, well-known soprano and voice instructor, has found time in her busy schedule to act as program chairman for the American Opera Society, whose headquarters are in Chicago. Evidence that she is a most active and indefatigable chairman lies in the fact that she selects the five or six special programs of the season and in many instances prepares the entire list; that in the open meetings nineteen operas by American composers have been given concert performances, occasionally with orchestral and choral accompaniment and a number of times as premieres with the composers conducting, and that two translated operas have been presented and twenty recitals of American songs and instrumental music given by American artists. Miss De Sellem reports that her list of available scores is diminishing, and that composers of operatic compositions are advised to communicate with her with regard to having their works performed by the American Opera Society.

Charline Marmein's Young American Artist Series

Charline Marmein has the ability to discover worthy talent for her Young American Artists Series. The latest to win favor were Ellen Lofberg, pianist, and Freeman Wild, tenor. Mr. Wild, well and favorably remembered for his successful debut under the same auspices a year ago, has since developed considerably in his art. He has evidently given much thought to interpretation and when he has fortified his unsteady tones he will occupy a prominent place among young tenors. Miss Lofberg's fluent technic is at present her foremost asset and

(Please turn to page 46)

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 133 Ft. George Ave., N.Y.C.

MAURICE EISENBERG
CELLIST
WGN CONCERTS
New York Chicago Hollywood

BENJAMIN GROBANI
Baritone
"Round, sonorous voice . . . musical authority and technical address."—N. Y. Times
Mgt.: Milton Bendiner, Steinway Hall, New York

Mme. Edith W.
GAUDENZI
TEACHER of VOICE
171 West 71st St., New York EN. 2-3646

MARIA SHACKO
SOPRANO
253 West 75th Street, New York City
ENdicott 2-6900

Helene Diedrichs
Pianist—Teacher
Studios—Boston, Philadelphia and New York
Suite 701, 119 West 57th Street, New York

ISO BRISELLI
"Young Violinist Among the Elect"
Management: PAUL H. STOES, INC.
745 Fifth Avenue, New York

GRACE LESLIE
STUDIO
344 West 72nd Street, New York City

Elizabeth Crawford
SOPRANO
Exclusive Management: William Neill, Inc.
119 West 57th Street, New York City

ARDELLE WARNER
CONTRALTO
CONCERT MANAGEMENT: VERA BULL HULL
101 West 55th Street, New York City

ALEXANDER KIPNIS
Baritone
ZINKA MILANOV
Dramatic Soprano
JEAN TENNYSON
Soprano
MANAGEMENT — Charles L. Wagner, Inc. 511 FIFTH AVENUE NEW YORK CITY

MAURICE ABRAVANEL
CONDUCTOR
Management: NBC CONCERT SERVICE
RCA Building, New York City

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

ETHEL HOLMES MUNSEY
LECTURER ON MUSICAL SUBJECTS
Self-management: 20 Bidwell Parkway
Buffalo, N. Y. Tel. Garfield 4180

HELEN SCHAFMEISTER
PIANIST
Available as soloist with orchestra (18 concertos)
Mgt.: Helen Schafmeister, Waldorf-Astoria, N.Y.C.

CAPE COD INSTITUTE OF MUSIC
Cape Cod East Brewster, Massachusetts
Voice—Instruments—Languages—Ballet—Drama—Art
MME. MARTHA ATWOOD BAKER
175 Riverside Drive, N. Y. C. SChuyler 4-2467

Giuseppe BALESTRIERI
TENOR—Opera, Concert Radio
Concert Management: Vera Bull Hull
101 West 55th St., New York City

JEAN DICKENSON
COLORATURA SOPRANO
NBC CONCERT SERVICE
RCA Building, Radio City, New York

THEODORE PASHKUS

Only Teacher of
OSSY RENARDY
67 Riverside Dr., N. Y. C.
TRafalgar 7-0553

ALDEN EDKINS
BASS—BARITONE
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

BETSY CULP-DORNAY
Voice teacher and coach of LUCILLE MANNERS and other outstanding artists.
344 West 72nd St., New York. TR. 7-4999

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt.: NBC Concert Service, RCA Bldg., N. Y.

RALPH LEOPOLD
PIANIST Studio: 39 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5535 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

VIOLETTE HELENE
COFFER-CHANTAL
FRENCH DUO-PIANISTS
Mgt. Richard Copley, 113 W. 57th St., N. Y. C.

VIRGIL FOX
"Prophet of the CONCERT ORGAN"
Management: Bernard R. LaBerge, Inc.
2 West 46th St., New York, N. Y.

PEABODY CONSERVATORY
OTTO ORTMANN, Director BALTIMORE, MD.
SUMMER SESSION
JUNE 30 to AUGUST 9
Staff of eminent European and American Masters, including:
Frank Bibb, Wilmer Bartholomew, Charles Courboin, Frank Gittelson, Reinald Werrenrath, Carlotta Heller, Pasquale Tallarico, Gilbert Stange, Howard R. Thatcher, Mabel Thomas
Tuition: $20 to $35, according to study
Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the Johns Hopkins University, credits in certain branches may be offered toward its B. S. Degree. Special courses in School Music and Languages.
Circulars Mailed . . . Arrangements for classes now being made.
FREDERICK R. HUBER, Manager

Hollywood Hears New American Compositions

(Continued from page 4)

tuneful expression in the Philharmonic Auditorium to a program beginning with the Bach-Nachez E minor Partita and the romantic Fauré Sonata in A, with the sympathetic cooperation of Leopold Mittman at the piano. Spohr's insipid Ninth Concerto was disinterred. Familiar Dvorak, Tchaikovsky, Mendelssohn and Wieniawski numbers provided a traditional close.

Borisoff Works by Pro-Musica

Alexander Borisoff, principal cellist of the Philharmonic Orchestra, disclosed his ability as a composer at a Pro-Musica devoted entirely to his works. Neither devoted entirely to his work. Neither conservative nor radical, the scores revealed musicianly skill, and sincerity of utterance. Heard were a four movement Suite for violin and cello, by Bronislaw Gimpel and the composer; a Prelude and Dance of the Furies, played by Maria Borisoff, pianist; a characterful string quartet, Russian Sketches, admirably performed by Harry Solloway, Francis Meyers, Cecil Bonvalot and Kurt Reher; three songs for piano and orchestra given by Wynne Davis, soprano. The orchestra, composed of Philharmonic members led by Henry Svedrofsky, climaxed in a Poeme Ancien, a dramatic work with cello, solo played by the composer.

New American Music

Mischa Violin appeared as both guest conductor and violin soloist with the WPA Symphony Orchestra in Embassy Auditorium, acquitting himself creditably in both roles, but making a particular impression with a splendid reading of the Tchaikovsky Violin Concerto, for which Charles Previn had the baton. The American work was Morris Ruger's lovely Interlude from his opera, Gettysburg, a short number worth attention from symphony leaders. Violin gave a cheery reading of the Mendelssohn Italian Symphony and tragic emphasis to the Tchaikovsky Romeo and Juliet.

First hearing of a Suite by George Thomas Morgan, played by the WPA Symphony Orchestra under James Sample in Embassy Auditorium April 2, disclosed a melodic gift expressed with instrumental charm and won plaudits for the composer, who was present. A haunting Song Without Words separated a merry Scherzo and a lively Tarantella.

Soprano soloist was Ruth Miller Chamlee, who brought interpretative finesse to arias from Debussy's L'Enfant Prodigue and Korngold's The Dead City, and Hageman's effective song Miranda, with Mary Carr Moore's My Dream for encore. Sample handled his orchestra skillfully in the Shostakovich First Symphony, elucidated with enjoyable verve the overture to Cimarosa's The Secret Marriage and Dukas' The Sorcerer's Apprentice.

Light Opera Series Opens

First in a series of light operas reopening the old Mason Theatre was Rose Marie, which started April 1. Theodore Bachenheimer's expert staging and Fritz Berens' assured baton kept the show running smoothly. Virginia Card made a charming Rose Marie, with John Hendrik a slightly stiff Jim Kenyon. An appealing mezzo voice, lovely face and figure and striking dramatic talent were shown by Lenore Rae, who made the part of Wanda stand out.

Two child artists of unusual caliber were Morya Dayn, 10-year-old singer, and Gloria Greene, 11-year-old pianist, who appeared in joint recital in the Baltimore Hotel Music Room. Morya's voice was surprisingly mature, her interpretations revealing feeling and understanding. Gloria showed exceptional musicality and comprehension of her selections added to a fine pianistic schooling, presaging a concert career.

Metropolitan Photo Service

RISË STEVENS and "HYACINTH HIPPO," from Walt Disney's Fantasia, latest "good luck" piece collected by the Metropolitan Opera mezzo-soprano, who already has several other characters of Disney. Miss Stevens has been engaged to sing in a forthcoming film in Hollywood.

Hollywood Jottings

WGN Concert Bureau's new office in the Taft Building was officially opened on April 1 by Victor Kendall, western representative. Among those to appear at the opening were Igor Stravinsky, Albert Coates, Victor Young, Maria Iturbi, Meliza Korjus, Jeannie MacPherson, Messrs. and Mmes. Meredith Willson, Dennis Morgan, Jakob Gimpel, William von Wymetal, Richard Drake Saunders, Feodor Gontzoff, Frank Russell, Peter George Lynn, Albert Hay Malotte, Otto Huttenbach, Misses Wauneva Bell, Amanda Varella, Ruth Cowen, Bernice Raymond, Edna Rinehart and Harriet Krystal, and Messrs. Louis Lipstone, Gene Gach, Robert White, Guido Orlando, Jeff Davis, Max Gifford, Sydney Krystal and Buckley Metcalfe.

* * *

Aileen Howsley, 13-year-old pupil of Gilda Marchetti, scored a hit with her singing of Malotte's Lord's Prayer as soloist in the huge Shrine Auditorium for a British War Relief benefit concert staged by Gracie Fields and Jack Benny. Susanna Foster, Paramount star, also from the Marchetti studios, was soloist with the Philharmonic Orchestra under Albert Coates for the Easter morning service at Forest Lawn.

* * *

Florence Russell, since 1936, has given complete operas in her studio, with costumes and action, including Cavalleria Rusticana, Magic Flute, Il Trovatore, La Boheme, Mme. Butterfly, Pagliacci and Les Noces de Jeannette, as well as many presentations in partial action, always giving at least one complete role. There have been also no less than 24 presentations of operas in concert form.

* * *

The National Federation of Music Clubs raised such a protest over the change of name from There's Magic in Music to The Hardboiled Canary, that Faramount has reverted to the original title for the picture.

* * *

The complete chamber music works of Brahms will be given in a series of May concerts in Bovard Auditorium at the University of Southern California by the Coolidge String Quartet and the University Trio.

* * *

Walter Piston's violin Sonata was given by Rowland Leach, violinist, and Paul Pisk, pianist, at the University of Redlands. For their second year, the two artists have presented an American work on every concert of their sonata series.

* * *

Victor Young has been signed to another two-year contract at Paramount Studios as composer and conductor for his own scores.

* * *

Albert Sendrey, composer and arranger, now with Korda Productions, is the proud parent of a daughter, Merle, born Feb. 25. He recently won a prize award from the Chicago Symphony for his Sinfonietta.

* * *

Bain Dayman has augmented his studios with the cooperation of Albert E. Ruff, well known voice specialist. Dayman has been teaching in Los Angeles since 1925, and recently built his own vocal studio according to his own acoustical design.

* * *

Judy Canova is to sing an aria from La Traviata in her forthcoming picture, Sis Hopkins.

* * *

Deanna Durbin's latest picture, Nice Girl, previewed at the Universal Studios, shows the little singing actress in a charming role, though with music in a somewhat lighter vein than heretofore. An appealing song, Perhaps, has lyrics by Deanna's vocal mentor, Andres de Segurola, and music by Aldo Franchetti. Two pleasing items are Beneath the Lights of Home and Thank You, America by Walter Jurmann and Bernie Grossman.

* * *

A deftly handled score was made by Miklos Rosza for the Korda production of That Hamilton Woman, starring Vivien Leigh. The music tied the film together in several places, its suggestive values supplying finesse to excellent advantage.

* * *

An excellent score by Werner R. Heymann underlines the Roach production of Topper Returns, skillfully synchronized by the baton of Irving Talbot. Heymann secures some eerie effects without straining, and throughout adds much to the atmosphere of the picture.

* * *

George Liebling is both playing and discussing music on a Sunday afternoon radio program. He is also active in composing; two of his latest songs were introduced by Marian Brownless at a recent musicale.

* * *

Mme. King-Clark's studio-residence, perched on a Hollywood hillside, looks so much like a bit of Europe that her students are cultivating the habit of peeking out of the window before leaving to see whether or not anyone is shooting a picture outside.

* * *

Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, was welcomed with a banquet in the Fiesta Room of the Ambassador Hotel, March 19, by the Citizens' Committee of the Los Angeles Chamber of Commerce. Mrs. Ober and the committee are completing plans for the biennial of the Federation, to be held in Los Angeles, June 18-25.

* * *

Ernst Toch read a chapter from his new book on the subject of composition before the Crescendo Club at the studio of President Lazar Samoiloff, March 17. If the book may be judged by the chapter, it will be a progressive and much needed step forward in the field of pedagogy.

R. D. S.

Hollywood Previews from the Studio Projection Rooms

Most musical value and interest of any picture in recent months is Paramount's There's Magic in Music.

Susanna Foster offers some charming singing and remarkable high notes in the title role of a burlesque singer suddenly projected into the Interlochen music camp where the atmosphere softens and refines her. Her voice is well handled, showing fine training and presaging a concert career. Another highly promising young vocalist is baritone William Chapman. Allan Jones also contributes some adequate vocal work.

* * *

The playing of the youthful members of Meremblum's California Junior Symphony Orchestra is of such major professional caliber that many auditors may doubt the subtitle declaring that the music was actually played by each par-

GILDA MARCHETTI
Distinguished Dramatic Soprano and Voice Pedagogue
Only Vocal Teacher and Coach of SUSANNA FOSTER
Singing Star of Paramount Pictures
6475 Exton Court, Hollywood, Calif.
GL-5508

BEULAH CROWELL
Musical Memory Training Course
19 years teaching experience condensed to working principles for students of voice and piano. Given in 26 lessons. Normal classes for teachers. MAX REINHARDT WORKSHOP, 822 S. Curson, Los Angeles.

DAVID BROEKMAN
CONDUCTOR - COMPOSER
Hollywood Bowl 1934, 1940
WILLIAM MORRIS, INC.
Hollywood and New York

BEASLEY VOICE
Only Teacher of FELIX KNIGHT
Monthly Recitals of Complete Operas
1930 N. Vine Street Hollywood, Calif.

BERENICE van LOAN GAINES
COMPOSER — PIANIST — ORGANIST
10584 Wellworth Ave., West Los Angeles, Calif.

MARY SINCLAIR TAYLOR
COMPOSER AND TEACHER
PIANO — THEORY — HARMONY
4501 16th Place, Los Angeles, Calif.

ARTHUR CARR
COMPOSER — PIANIST
The West Coast's Leading Accompanist
Care of Musical Courier, 5617 Hollywood Blvd.
Hollywood, Calif.

ticipant exactly as shown. This reviewer can testify as to its authenticity, having been present at several recordings and rehearsals. It is a pleasure to witness a picture in which there is no musical faking, even to piano accompaniments.

Heimo Haitto, young Finnish violinist and conductor; Kaye Connor, violinist and singer; Dolly Loehr, pianist, and Patricia Travers, violinist, comport themselves with ability in both music and acting, and certainly will be heard from in future. Irra Petina, Richard Bonelli, Richard Hageman, Deems Taylor and Tandy MacKenzie appear as themselves. An amusing climax is the playing of music from both Carmen and Faust, antiphonally and contrapuntally, as an "operatic wrangle," devised by Edwin Lester. Andrew L. Stone directed the picture, with Phil Boutelje as musical supervisor.

* * *

The atmosphere of the gay nineties was entertainingly sustained at a press party at Warner Bros. studio for the preview of Strawberry Blonde. Music in the picture, featuring James Cagney and Olivia de Havilland, was largely songs of the period at the turn of the century, with The Band Played On as a theme vital to the story development, but H. Roemheld also contributed some effective original music. D. S.

Beecham Conducts in San Francisco

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Conductors, violinists and ballet dancers have dominated the musical picture in this community for a month.

Conductor No. 1, in chronological order, was the genial, dynamic and fascinating Sir Thomas Beecham, who gave the first concerts of 1941 with the San Francisco Symphony Orchestra, played his own suite from Handel's Faithful Shepherd, the seventh symphony of Sibelius, and other things, and made a big hit, despite some rough edges in the performances. Conductor No. 2 was John Barbirolli, who was heard for the first time locally, and proved conscientious, expert, but not particularly inspiring. Conductor No. 3 was Pierre Monteux, who returned to the leadership of his own orchestra and gave magnificent performances of many things, notably Roy Harris' great third symphony, Strauss' Thus Spake Zarthustra, and excerpts from the Romeo and Juliet symphony of Berlioz.

Three of the city's child prodigy violinists of the past decade—Miriam Solovieff, Isaac Stern and Ruggiero Ricci—returned to their old home town to show what they can do, now that they have climbed out of the child prodigy class. Stern made the most profound impression of the three with a stirring and vital presentation of the Sibelius concerto with Monteux. Miss Solovieff was at her best in short atmospheric pieces, wherein her delicate style and beautiful tone were heard to excellent advantage. Ricci, although blessed with the finest tone of the trio, seemed interested only in technical display, in which he was unbeatable, but he left much to be desired on the musical side.

The colossal *élan*, prodigious technique, incomparable musicality, and all-'round transcendental unequalledness of Jascha Heifetz were never more apparent than in his recital here; he played the Strauss sonata, a Mozart sonata, Spohr's Gesangscene concerto and an amusing jazz suite by Robert Russell Bennett.

Henri Temianka continued his very remarkable series of historical violin sonata recitals, in which his partner is Maxim Schapiro. Both are remarkably thorough, authoritative, and poetically spirited artists. They make a perfect team, and together they are exploring the violin sonata, from Bach to Walter Piston, in a series of five programs. Their January program dealt with Schubert and Schumann, and beautifully.

The Monte Carlo Ballet Russe ended the month with a series of performances with the San Francisco Symphony Orchestra, presenting Stravinsky's Poker Game, The New Yorker, and various other novelties and standard items. There were fifteen ballets in all, and eight presentations, six with the Symphony and two with the company's own touring orchestra. This was, incidentally, the first really terrific success from the box-office point of view this city has seen this season. The Symphony, however, has done very well, but the recitals have gone badly.

For the rest, there were some interesting performances by local chamber music groups—the Music Lovers, the San Francisco Trio and the San Francisco String Quartet—and the second in the series of Composers' Forum concerts. At the last named, works of Wesley La Violette, Lou Harrison and Charles Cushing were performed. The quartet gave us the first performance of a quintet for oboe and strings by Bernhard Kaun of Hollywood, with Merrill Remington of the Symphony as guest artist.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster, Julius Huehn.
Hotel Ansonia, New York SUsquehanna 7-3300

GRETA STAUBER
TEACHER OF SINGING
Numbered among her pupils are World-Famous Metropolitan Opera Stars
Studio: 166 W. 72nd St., N. Y. C. ENdicott 2-2176

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

NANA GENOVESE-GAZZALE
VOICE TEACHER—OPERA COACH
1425 Broadway, New York PE. 6-2634
86 Highwood Ave., Tenafly, N. J. Englewood 3-3003

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
Institute of Musical Art—Juilliard School of Music
55 Tiemann Place, New York City
Telephone MOnument 2-9469

JAMES MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
58 West 68th Street, New York
Tel. TRafalgar 4-1612

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of American Academy of Teachers of Singing
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th St. New York
Telephone: ENdicott 2-9527

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. . MOnument 2-6797

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Studied six years at Juilliard Institute of Musical Art.
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. Circle 7-4500

PROF. GRETE SCHOENWALD
TEACHER OF VOICE
166 West 72nd St., New York TR. 7-4085
Member Faculty N. Y. College of Music

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CI rcle 7-2634

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
121 Madison Ave., New York. MUrray Hill 6-6963

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS
Only Teacher of Irene Jessner and Igor Gorin
New York: 44 W. 77th St. TR. 7-7716
Philadelphia: 1619 Spruce St. PEn. 1043

MARIA MAROVA
VOICE PRODUCTION—Coaching in Russian, French, Spanish, German and English repertoire
Carnegie Plaza, 162 W. 56th St., N. Y. CI. 6-8142

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

HENRY CLANCY
Tenor
15th year Soloist 5th Avenue Presbyterian Church
316 West 79th St., N. Y. C., ENdicott 2-1038

GEORGE F. ARMSTRONG
TEACHER OF PIANO
853 Seventh Ave., New York City
Telephone CI. 5-9331

HOLLYWOOD

MARY RUCKER BROOKE
COMPOSER—LYRICIST
Box 1243
Hollywood, California

ROY COOPER
CONCERT PIANIST
2267 El Contento Drive, Hollywood, Calif.
GRanite 7859

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

MME. INA WRIGHT HERBST
VOICE BUILDER AND COACH
Teacher of Elsa Wieber Brock, leading soprano of Dresden Opera
2134 N. Highland Ave., Hollywood. HE. 2508

MME. KING-CLARK
TEACHER OF SINGING from Paris
2006 N. Las Palmas Ave., Hollywood, Calif. HI. 4458

WILLIAM MATCHAN
AMERICA CONCERT BARITONE
Maintaining "A Studio Devoted to Instruction in the Fine Art of Singing"
1113 Halliburton Bldg., Los Angeles, FI. 7641

GIACOMO RAKMILOVICH
New PIANO Method
enables pupil to play classical pieces in three to four months.
5757 Franklin Ave., Hollywood, Calif., HO. 2154

FLORENCE RUSSELL
VOICE BUILDER—MUSICAL COACH
Teacher of Dana Andrews, Olive Pomits, Nita Rothman
800 S. Crenshaw Blvd., Los Angeles, Cal. WY. 7016

MILDRED SOUTHALL
Visual Music—An Approach to Piano Study
Theory in Picture and Practice
1855 Park Drive, Los Angeles, Calif.

VERNON SPENCER
PIANO
"A most exceptional teacher and man."
—*Leopold Godowsky*
4452 Dundee Dr., Hollywood, Calif. MO. 12559

ALTA TURK
CONCERT SOPRANO—VOICE TEACHER
Musicianly Singing — Natural Production
601 So. Norton Ave., Los Angeles, Calif.

ELINOR REMICK WARREN
COMPOSER—PIANIST
179 South McCadden Place,
Los Angeles, California

WEST COAST

PHILIP MAURO FOOTE
COMPOSER—PIANIST—ARRANGER
Head, INSTITUTE OF MODERN MUSIC
532 16th St., Oakland, Calif. TWinoaks 2572

American Conservatory of Music Announces Summer Master School

Three Consecutive Summer Sessions Starting May 15—Normal Classes in Children's Musical Training and Public School Music Instruction Featured

THEODORE HARRISON

EDWARD COLLINS

CHICAGO.—With a list of eminent pedagogues that includes many teachers, lecturers, and recitalists appearing before the public, the American Conservatory announces its curriculum for the summer of 1941, which includes three consecutive summer sessions of six weeks each—the first to start May 15, the second or principal session extending from June 26 to August 6, and the third from August 7 to September 17. Under the direction of the officers, including John R. Hattstaedt, president, and Charles J. Haake, educational director, the facilities of the Conservatory will be expanded and new courses offered this year. Examinations for a limited number of free and partial scholarships to talented students of means will take place on June 24 and 25 immediately preceding the opening of the summer term.

Summer master classes are an outgrowth of need—the answer to demand, particularly in the Middle West. It has taken years of study and thorough work to build up the prestige of the American Conservatory, and its summer school has achieved nation-wide reputation in this way. Scores of students and teachers from all sections of the country, in past sessions, have been regular attendants. To these the advantages of a summer session make a special appeal, offering the privileges of obtaining fresh viewpoints, together with the opportunity to earn additional credits toward degrees, or meet the requirements of state accrediting boards and associations. The American Conservatory of Music is a member of the National Association of Schools of Music, and its requirements for degrees are based on those of the Association.

RUDOLPH REUTER

Faculty Announced

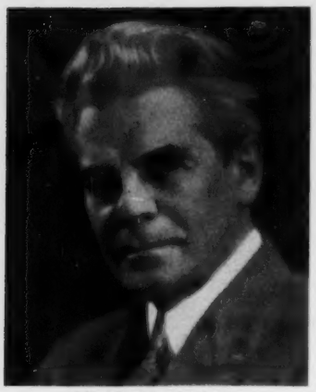
In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Charles La Berge, Elaine De Sellem, John C. Wilcox; in violin, John Weicher, Herbert Butler, Scott Willits; Edmund Kurtz and Lois Bichl in cello; and Margaret Sweeney in the harp department. The organists, Frank Van Dusen, Dr. Herbert E. Hyde and Edward Eigenschenk, are to be available for private organ lessons and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

HENIOT LEVY

Public School Music and Normal Classes Featured

The public school music department will offer most intensive courses, especially during the major summer session. The instructors in the department include Clarence Dissinger, Ann Trimingham, Henry Sopkin and Edna B. Wilder.

One of the features of the summer session is to be the normal class in children's musical training under the direction of Louise Robyn. These classes will meet daily for ten days commencing July 7. With regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.



HERBERT BUTLER

Class Piano Methods

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

Dramatic Department

Dramatic art courses, directed by Louise K. Willhour and Louise Suess Mitchell, will lead to certificates and diplomas.

A remarkable series of public recitals at Kimball Hall for the summer term are to be given by members of the faculty and artist pupils, including members of the master classes. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins and Harris, pianists; Robert Speaker, vocalist; Edward Eigenschenk, organist; Lois Bichl, cellist; and John Weicher, violinist. Students attending the summer session will be admitted to the concerts free of charge.

Sioux City Orchestra to Take Part in Annual Festival

SIOUX CITY, IOWA—Conditions are favorable to musical activities, according to Leo Kucinski, conductor of the Sioux City Symphony Orchestra and the Lincoln, Neb., Symphony.

His schedule in Sioux City consisted of three concerts with soloists, a performance of Messiah, two children's matinees and participation in the Spring Music Festival here. Soloists this year were Anatol Kaminsky, violinist, Mieczyslaw Munz, pianist, and Mildred Dilling, harpist.

The Lincoln Symphony gave three regular concerts and two children's matinees, presenting as soloists this season Reginald Stewart, pianist, Mr. Kaminsky and Marcel Hubert, cellist. It is hoped to extend the number of concerts in both cities.

Oklahoma A. and M. College Concluding Series

STILLWATER, Okla. — Terry Martin, chairman of the Allied Arts Committee of Oklahoma Agricultural and Mechanical College, announces concluding concert on May 4 by the Hans Lange Little Symphony. Engagements for the 1941-42 season will be made later.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 7 to August 15, 1941

Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science and Master of Science degrees. Department for high school students.

Special one-week Forum Courses in all phases of music education.

•

Catalog on request

•

120 Claremont Avenue Room C New York, N. Y.

CONCERT MANAGEMENT

B. MARY PINGLE

"American Artists of Distinction"

600 Carnegie Hall, New York
Circle 5-4490

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

HANS BUSCH
STAGE DIRECTOR
Teatro Colon, Buenos Aires; Glyndebourne Festivals
Royal Opera, Stockholm; Theatre Monnaie, Brussels
Per. Rep.: W. Stein, 133 Fort George Ave., N.Y.C.

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

Elly André
VOICE
TEACHER OF FAMOUS SINGERS
243 W. 71st St., N. Y. C. TR. 4-8237

MILNE CHARNLEY
COACH—ACCOMPANIST
134 West 58th Street, New York City
Phone CIrcle 7-6065

ANTONIO LUIGI DELL' OREFICE
Asst. Conductor Metropolitan Opera
VOICE-COACH
Hotel Ansonia, N. Y. C. (Suite 302) SU. 7-3300

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

PETER PAUL FUCHS
CONDUCTOR—COACH—ACCOMPANIST
with METROPOLITAN OPERA ASSOCIATION
51 W. 89th St., N. Y. City TRafalgar 4-9312

Euphemia Giannini GREGORY
SOPRANO OF OPERA AND CONCERT
Teacher vocal technique, opera, general repertoire. Italian bel canto founded on principles of Lamperti. Faculty member Curtis Institute, Phila. Limited number private pupils accepted. Studio: 30 Overhill Rd., Stonehurst, Upper Darby, Pa.

RUTH HEIZER
Contralto
COACH—ACCOMPANIST
627 Kimball Building Chicago, Ill.

JOHN A. HOFFMANN
TEACHER OF SINGING AND CHORAL CONDUCTOR
Director of Cincinnati Conservatory of Music

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ROSALIE MILLER
SOPRANO
Authorized exponent of Esperanza Garrigue
SINGING SPEECH
128 Central Park South, N.Y.C. CIrcle 6-9475

Prof. JOSEPH REITLER
OPERA COACH
Dir. Opera Dept. New York College of Music
130 West 57th Street, New York City

Margaret Henderson Smith
SOPRANO
American Folk Songs in Costume
Suite 701. 119 W. 57th St., N. Y. BO. 8-3012

FRITZI SIEBACH
ACCOMPANIST
Auditorium Hotel, Chicago, Ill.

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Add. Carnegie Hall) Tel. COlumbus 5-9155

HARRY JOMPULSKY
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y., TRafalgar 7-7243

MRS. H. H. A. BEACH
COMPOSER—PIANIST
Henry Hudson Hotel
353 West 57th St., New York, N. Y.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

"SINGING THRO' THE YEAR"
A Book for Children to Sing and Play
Words and Music by IRENE R. ACKERMAN
Suite 703, 119 W. 57th St., N. Y. C. TA. 9-2951

MARY HOWE
COMPOSER
1821 H. St., N. W., Washington, D. C.

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

FRANCIS BUEBENDORF
American Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
4271 Vireo Ave., N. Y. C. Tel. FAir. 4-1084

FRENCH REPERTOIRE
Operatic — Concert
WALTHER DUCLOUX
Swiss Conductor — Coach
225 West 80th St., N. Y. C. TRafalgar 4-9284

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A concert never surpassed."—Hartford Times.
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

ATTILIO POTO
CONDUCTOR
MASSACHUSETTS SYMPHONY ORCH.
198 Salem St., Boston, Mass. 119 W. 57th St. New York

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

YELLA PESSL
The Harpsichordist and Bach Interpreter
68 East 86th Street, New York
RHinelander 4-7056

ELEANOR MacKINLAY
SOPRANO
CHICAGO CITY OPERA CO.
3000 Lake Shore Drive, Chicago, Ill.

GEORGE KELLER NINO BELLAFIORE
BARITONE—Concert, Opera, Radio—TENOR
Personal Representative: J. Bellafiore
9002 Flatlands Ave., Brooklyn, N. Y.

JOSEF WAGNER
PIANIST—COMPOSER
370 Central Park West, New York City
MOnument 2-3996

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2030 Paris Ave., S.E.
Grand Rapids, Michigan

CHICAGO'S most perfect concert hall
seating 430 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

PIETRO YON
CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C

ANDOR FOLDES
PIANIST
Next NEW YORK RECITAL AT
TOWN HALL, OCTOBER 13, 1941

Elizabeth Travis
PIANIST
Suite 701, 119 West 57th St., New York

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—CIrcle 7-0024

IDA FRANCA
SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

ADELA LAUE
"a brilliant pianiste"
—*Baltimore Sun*
Management: Milton Bendiner, Steinway Hall, N. Y.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

Robert Macdonald
PIANIST—ACCOMPANIST
25 East Walton Street, Chicago, Ill.

ADELE MARCUS
PIANIST
525 West End Ave., N. Y. C. SC.-4-8393
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

ANICETA SHEA
SOPRANO
Suite 702, 119 West 57th Street
New York City

MARJORIE
WILLIAMSON
LYRIC SOPRANO—Opera-Concert-Screen
Mgt. W. Stein, 133 Fort George Ave., N. Y. C.

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

WANDA STADLER
CONCERT PIANIST—TEACHER
Specialist in readjustment of arms and hands.
251 West 87th St., N. Y. C. SChuyler 4-5275

HELEN FIGNER
BRAZILIAN SOPRANO
Suite 705, 119 West 57th Street,
New York City

HOWARD WELLS
PIANIST and TEACHER
803 Fine Arts Building, Chicago, Ill.

MARION LORRAINE
SOPRANO
Personal Representative: Josephine Vila
119 West 57th Street, New York

THE IONIANS
MALE VOICE QUARTET
Excl. Mgt. COLUMBIA CONCERTS CORPORATION,
HAENSEL & JONES Division, 113 W. 57th St., N. Y.

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

CHICAGO

(Continued from page 41)

the gifted young pianist needs only a few public appearances to conquer the apparent nervousness that made her commit several interpretative errors. Both youngsters received the warm applause of the large audience.

Robert MacDonald's Activities

Robert Macdonald, pianist, accompanist and teacher, presented Jeanette Risler, pianist, and Duilio Pucci, tenor, in recital, and played two-piano numbers with Helen Kettner at the Chicago Conservatory Little Theatre during March. He has played recently in Meridian, Miss., and Waco, Tex.; with Rose Bampton in Beloit; with Martinelli in Canton, O., and in Chicago with Virginia Wallace. Future dates include Rockford, Ill.; Davenport, Ia.; Lexington, Ky.; Berkeley, W. Va.; and Kalamazoo, Mich., with John Carter; Big Springs and Paris, Tex.; Ambridge, Ga.; Haverhill, Mass., and Middletown, Conn., with Attilio Baggiore.

Arthur Burton's Pupils Heard

Freeman Wild, artist pupil of Arthur Burton, sang Italian, French and English songs and Il mio Tesoro from Don Giovanni at the annual concert of the Music Study Club, March 16, at the Congress Hotel, and appeared in joint recital in the Young American Artists Series at Curtiss Hall, March 25.

Lake View Musical Society Programs

Mrs. Royden J. Keith, president of the Illinois Federation of Music Clubs, and Mrs. Charles A. Pardee, newly appointed chairman of the Federation's Artists Presentation, were guests of the composers' group of Lake View Musical Society in the Chicago Galleries. Mrs. Keith spoke on The Federation and Illinois Composers and Mrs. Pardee outlined her plans for the new department of Artists Presentation. Marjorie Elliott, Florence Galajikian and Mae Doelling Schmidt, composers, presented the program.

Levy-Laberge Pupils in Recital

Piano students of Heniot Levy and voice pupils of Charles LaBerge were heard in recital at Kimball Hall recently and by their uncommonly fine work reflected credit on their respective teachers. Of the fifteen students that participated we single out only four, since they have graduated into professionals. In her fine performance of the first movement of the Tchaikovsky B flat minor concerto, Irene Levy brought into play a facile technic, tonal brilliance and coloring. Beatrice Eppstein topped the recital through the exhibition of a technic that knows no difficulty and an intelligent interpretation of the Paganini-Brahms Variations, Liapounoff's Lesghinka and her teacher's Etude No. 9. The last named, crammed with intricacies, was tossed off with an abandon and fluency that revealed an artist of uncommon merit. Mr. Levy's Etude may be counted among his most useful piano pieces and should be heard in the concert hall frequently. Cathryn Caligari sang with much feeling and vocal adroitness the La Mamma Morta aria from Andrea Chenier and Emelia Aull made a most favorable impression in the Mad Scene from Lucia.

Auditorium Recital Hall Activities

The Auditorium Recital Hall has been

MAUD-KEY SHELTON

Maud-Key Shelton Heard in Chicago Concerts

CHICAGO.—Maud-Key Shelton, soprano of the Chicago City Opera, has been unusually busy filling concert and recital dates during the past few weeks. At the Cordon Club Miss Shelton sang a group of Japanese Moods by Helen Beck with the composer at the piano. A few days later she furnished the program for the Mu Phi Epsilon National Honor Scholastic Society, introducing several new songs to harp accompaniment and another group with Bernard Helfrich at the piano.

Miss Shelton, who has been soprano soloist for the past three years at St. Luke's Episcopal Church in Evanston, Ill., has been chosen to give a recital by the Mu Phi Epsilon Sorority at its annual concert in Kimball Hall for the benefit of Gad's Hill Settlement School of Music. the scene of many concerts and recitals this past fortnight. One of the most enjoyable was the piano recital by Coe Petitt. Others during recent weeks included: Raymond Brasel presented Hawaiian Cafe, a guitar recital by his students; piano pupils of Mildred De La and voice students of Marjorie Dodge; Chicago Radio Ensemble choral concert under the direction of Lois Albright; the Chicago School of Drama and Music presented students in two one-act plays and piano pupils of Robert Metzler assisted by Edith Shaw Brown, Robert Metzler and George B. Nelson. In the Crystal Rose Room programs have been given by piano and violin students of Lulu Raben; Mabel Danielson's piano pupils; Lydia Smutny's piano students; piano pupils of Mary Knight; Albert Heilman presented his piano pupils, assisted by Frances Hogan and Lillian Preiss students and Roger Fascinato, cornetist; Hilda Newman; piano and voice students of MacKenzie L. Smith and Genevieve Miess.

Naomi Cook Fulfills Many Engagements

CHICAGO.—Since her successful debut as Leonora in Il Trovatore with the Chicago Opera Company at the Civic Opera House last fall, Naomi Cook has been kept busy filling dates in and around Chicago. In one month Miss Cook fulfilled twenty-five dates, and others will occupy her until late summer, when she may take a well-earned vacation.

During the month of March she sang for the Woman's Club in Waukegan, Ill.; with the Germania Club in Chicago; Daughters of the American Republic in its White Breakfast at Hotel La Salle; at Sterling, Ill.; for the Cordon Club; with Rodsia Zedic in the Palmer House; for Willing Workers Women's Club at the Blackstone Hotel. She sang in eleven performances of Elijah at the Auditorium Theatre and found time to appear in several broadcasts over Station WJJD. She also was soloist with the Sunday Evening Club, the Uptown Players, Oak Park Teacup Club, Friends of the Drama, and in the People's Church special festival concert. R. D.

Malko Engaged for Chicago Master Class in Conducting

CHICAGO.—One of the outstanding features of Chicago's spring and summer sessions is the special master class in conducting given by the eminent conductor, Nicolai Malko, at the school of music of Central YMCA College for twelve weeks, from March 18 to June 3. The course includes two sessions each Tuesday, afternoon and evening. The evening session is given with an orchestra composed of members of the Central YMCA College Symphony Orchestra, members of the conducting class and others selected by the conductor.

Mr. Malko was chosen to direct the course in conducting at the Mozarteum Summer Academy of Music in Salzburg for two successive summers, 1937 and 1938. He has appeared as guest conductor with notable orchestras of Vienna, Berlin, Munich, Buenos Aires, London, Manchester, Glasgow, Edinburgh, Warsaw, Rome, Turin, Copenhagen, Prague, Budapest and Leningrad. The Russian conductor made his debut in the United States in January, 1940, with the Boston Symphony Orchestra and last summer appeared as guest conductor of the Chicago Symphony at the Ravinia Festival.

Radie Britain, Chicago, Composer, Wins National Competition

BOSTON.—Radie Britain, of Chicago, was announced as winner of the Boston Women's Symphony Society's national prize competition for women composers. The winning work, entitled Light, will be given its first performance here by the Women's Symphony Orchestra May 25.

Honorable mention went to Florence du Page, of Forest Hills, Queens, for The Pond, and Estelle Cover, of South Bend, Ind., for The Mississippi River.

FREDA DRAPER

Freda Draper in Homecoming Concert in Kansas City

Freda Draper, who for the last few years has made her home in Chicago, recently sang for 2,500 admirers in Music Hall, Kansas City, Mo., in a homecoming concert sponsored by the Women's Chamber of Commerce. At the close of her concert Mayor Gage presented a scroll to the singer, and Mrs. Marthan Franklin, president of the Women's Chamber of Commerce, who had introduced the Mayor, expressed the joy Kansas City had in her success.

Shortly after this Miss Draper sang with the Racine Symphony Orchestra under the baton of Frederick Schulte in the final concert of the season.

Miss Draper is to make another tour of the Eastern States next fall, at which time she will make her debut in New York.

Czerwonky Bows as Conductor of Kenosha Symphony

KENOSHA, WIS.—In its first concert of the year under the able direction of its newly appointed conductor, Richard Czerwonky, the Kenosha Symphony Orchestra gave a brilliant performance of an interesting program and won the instant approval of a large audience. The success achieved at this first concert augurs well for the programs to come. Weber's Oberon overture, Massenet's Scenes Pittoresque, Luigini's Ballet Egyptien and Sibelius' Valse Triste and Finlandia were the numbers with which Czerwonky and his well controlled orchestra regaled us. Rose Goldberg, piano soloist, gave an outstanding interpretation of Saint-Saëns' G minor Concerto and shared the audience's enthusiasm.

J. C.

Boulanger and Eisenberg Join List of WGN Artists

Austin Wilder, managing director of WGN Concerts has announced that Nadia Boulanger, eminent conductor, organist and lecturer, and Maurice Eisenberg, cellist, have been added to their list of artists.

NORMAN KLING
Takes pleasure in announcing the opening of his new vocal studios
FINE ARTS BUILDING
410 So. Michigan Avenue
Suite 507
WEBster 7188 Chicago, Ill.

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist.....“Musical Rebel”
Modern Repertory as Specialty
Booking 1940-1941
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
824-825 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CARL CRAVEN
Director
Chicago Light Opera Co.
TEACHER of SINGING
SUMMER SESSION
Opens June 1, 1941
Suite 523-525 Fine Arts Bldg.,
Chicago, Ill. Webster 3632

RUDOLPH GANZ
Booking 1941-42
Address: Hotel Pearson,
190 E Pearson St., Chicago
Steinway Piano

Scores by Alumni Heard at Musical Art Institute

Compositions by alumni of the Institute of Musical Art were heard at the Institute on March 26. Composers represented included Lamar Stringfield, Julia Smith, Elna Sherman, Igor Buketoff and Henry Brant. Their works were performed by David Sarser, Nina Appleman, Virginia von Voightlander, David Garvin, Adeline Read, Miss Smith, Miss Sherman, Richard Baldwin, Mr. Brant, Jeannette Scheerer, Milton Rosenstock and the chorus of the Institute with Igor Buketoff conducting.

Other recitals at the Institute included Lonny Epstein and Emanuel Zetlin in the last of their three sonata recitals. March 29 the preparatory department held its visitors' day. Centers of the department have been established in Manhattan, Brooklyn, The Bronx, Westchester, Long Island and New Jersey. Pupils from the various centers meet on Saturday mornings at the Institute.

Kate and James Friskin were heard in a two-piano recital on March 31, playing Bach, Brahms, Saint-Saëns, Debussy-Ravel, George Boyle and Chabrier scores. Louis Bostelmann directed a recent concert by the Junior Orchestra, and Harold Lewis, pianist, gave a recital of works by Bach, Beethoven, Schumann, Chopin, Medtner and Liapounoff.

Melville Smith New Head of Longy School

CAMBRIDGE, MASS.—The resignation of Minna Franziska Holl as director and faculty member of the Longy School has been accepted by regret by the trustees who have named Melville Smith, of Cleveland, as her successor. Miss Holl, identified with the school since 1926, retires on July 1. Mr. Smith, organist, composer, author and teacher, takes up his duties that day. He is a graduate of Harvard and studied in Paris as an Elkan Naumburg travelling fellow and John Knowles Paine fellow. For four years he worked with Nadia Boulanger at the Ecole Normale in Paris and on his return in 1924 taught theory and organ at the Mannes Music School, New York. He served as instructor in theory at the Eastman School and in 1931 became head of the theory department at Western Reserve University.

Miss Holl, a pupil of Georges Longy, has been associated with the school since its beginning.

Sonia Essin Weds

Sonia Essin, contralto, was recently married in Jersey City, N. J., to David Simmonds.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog. 114-116 East 85th St., N. Y. C.

JAMES A. BROWN TUTHILL
TEACHER OF SINGING
TUTHILL ORATORIO SOCIETY
205 W. 57th St., N. Y. C. CO. 5-0031, CI. 7-5420

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8191
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone Circle 6-7879

VINCENT **SOREY**
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

Frances Benner
SOPRANO
Suite 701, 119 West 57th Street, New York City

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Web. 5887

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON W. 1
Complete catalogues post free on application.

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

NATIONAL GUILD OF PIANO TEACHERS. Sponsors of National Auditions for American Piano Pupils
For Information: 640 Riverside Drive, New York

MINNEAPOLIS COLLEGE OF MUSIC Announces Summer Master Classes
FRANK MANNHEIMER, Distinguished London Pianist, June 30-August 2. 1 semester credit.
HAROLD AYRES, Minneapolis Symphony Concertmaster, June 23-July 12. 2 semester credits.
PETER D. TKACH, Intensive Choral School Session, June 16-June 28. 3 semester credits.
Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

LEO PODOLSKY
PIANIST, EDUCATOR and LECTURER 7424 Merrill Ave., Chicago, Ill.

DANIEL SAIDENBERG Conductor
Boosey & Hawkes Artists Bureau, Inc.
43 W. 23d St., New York City

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

BUY FROM YOUR LOCAL DEALER

An International Journal
MUSICAL COURIER
You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada $4.50 Foreign, $4.50

CARL H. TOLLEFSEN AUGUSTA
VIOLIN—PIANO—CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. ST. 3-3730

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

SARAH GORBY
INTERNATIONAL FOLK SINGER
2025 Broadway, N. Y. C. SUsquehanna 7-9596

RENEE NORTON
MEZZO-SOPRANO
Concert—Opera—Radio
Suite 701, 119 West 57th St., New York City

MARIE LUVISO
SOPRANO
Suite 705, 119 W. 57th St., New York City

Prof. CIRO VALENTE
Parent-Teacher of GINA VALENTE
1695 Broadway, N. Y. C. COlumbus 5-6385

AUGUSTUS **OTTONE**
BASSO
Suite 703, 119 West 57th St., New York City

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-8066

ETHEL and OTTO **LUENING**
Room 701, 119 West 57th St., New York

FIGUEROA MUSIC SCHOOL
Artists-teachers from Conservatories in Paris and Madrid. Piano, Violin, Viola, 'Cello, Chamber Music.
161 West 57th Street, New York. CI. 5-4261

MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7436 South Shore Drive, Chicago, Ill.

PRINTING FOR MUSICIANS
Specialising in
FOLDERS — HERALDS — STATIONERY
UNIQUE PRESS 120 East 59th St., N. Y. C. ELdorado 5-7777

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Hurok Attractions, Inc.
30 Rockefeller Plaza, New York

American Conservatory of Music
503 Kimball Hall, Chicago, Ill.

STELL ANDERSEN
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

JOSEPHINE ANTOINE
COLORATURA SOPRANO—METROPOLITAN OPERA
Season 1941-42
WGN CONCERTS, Hollywood-Chicago-New York

Attilio Baggiore
Lyric TENOR
WGN Concerts, Hollywood, Chicago, New York
or Civic Concert Service, Inc., New York, Chicago

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

LOIS BANNERMAN
HARPIST
Mgt.: Albert Morini, 119 West 57th St., N.Y.C.
Lyon & Healy Harp

BARRERE-BRITT
"CONCERTINO"
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

Michael Bartlett
TENOR—Concert, Opera, Radio, Screen
WGN CONCERTS
Hollywood Chicago New York

Bartlett & Robertson
DUO-PIANISTS
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

KURT BAUM
TENOR CHICAGO OPERA AND TEATRO COLON, BUENOS AIRES Concert—Radio
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

SARI BIRO
NEW PIANISTIC SENSATION
Concert Management: Annie Friedberg
250 West 57th St., New York

JUSSI BJOERLING
TENOR
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

CECIL BONVALOT
CONCERT VIOLIST
Representative: Theodoré Norman
451 Westmount Drive Hollywood, Calif.

EMMA BOYNET
PIANIST
WGN CONCERTS
Hollywood Chicago New York

John BROWNLEE
BARITONE METROPOLITAN OPERA ASSN.
Season 1941-42
WGN CONCERTS, Hollywood-Chicago-New York

STORM BULL
AMERICAN PIANIST
Personal Representative: May Johnson,
805-220 South Michigan Ave., Chicago, Ill.

HILDA BURKE
Soprano—METROPOLITAN OPERA
Exclusive Mgt.: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
Concert Mgt. Arthur Judson Div., N. Y. C.

EUGENIA BUXTON
AMERICAN PIANIST
Personal Representative DOLORES HAYWARD
Suite 1222, Steinway Hall, New York

Heard in the Studios

Henry Clancy

Martha Burnett, soprano, has completed a series of engagements in Miami and Palm Beach, Fla., including a recital on Mana-Zucca's course and at the Miami Biltmore Hotel.

Stanley Murdock, tenor, sang in Rossini's Stabat Mater at All Saints Cathedral, Albany, N. Y., on March 23.

Thomas Quigley, tenor, is singing at St. Brendan's Church, New York City. Clara Adams, contralto, appearing in Havana and Mexico, will return to New York shortly.

Lester Bacharach, baritone, formerly of the Woodstock Players, is studying voice with the intent of adding the light opera field to his stage and radio work.

All are artist-students of Henry Clancy, New York teacher.

Nana Genovese-Gazzale

Activities of pupils of Nana Genovese-Gazzale include appearances by Evelyn Robertson, Harold Bertelsen and Olivia Hann at St. John's Lutheran Church, Englewood, N. J., with Clifford Demarest as accompanist. Ann Poitras, member of the choir of Riverside Church, New York, and Mr. Bertelsen sang for the Hackensack Elks, Mr. Prall accompanying, and at Bethany Methodist Church, Fort Lee, N. J.

Olivia Hann, with Florence Hilber as accompanist, was heard at the Methodist Church, Hoboken, N. J. Miss Hann also gave two programs, assisted by Edith B. Thompson, for St. Joseph's Orphanage, at the Englewood Woman's Club. Mr. Bertelsen appeared recently at the Hotel Woodward, New York, and sang at the Good Friday services at Closter (N. J.) Reformed Church.

Harry Jompulsky

Robert Hall Collins, baritone, has been engaged as soloist by the Mother Church of Christ Scientist, Boston. Claudio Frigerio sang in La Boheme at the Trenton Opera House recently, and will be heard in Aida and Tosca with the La Scala Opera at the Philadelphia Academy of Music.

Louise Taylor, soprano, gave a program at the Roerich Galleries, New York, of music by the late Heinrich Fisher. Calvin Boughman, tenor, has appeared in recital at Columbia University, the Studio Club and for the New York Singing Teachers, and will do Cavalleria Rusticana at the Jolson Theatre, New York. Esther Koski, soprano, of Vallejo, Calif., has auditioned in the Naumburg Foundation contest.

The foregoing artists are from the New York studios of Harry Jompulsky.

La Forge-Berúmen Studios

A capacity audience gathered at the New York Studios of the LaForge-Berúmen Studios on March 24 to hear Ellen Berg in recital with her teacher Frank LaForge at the piano and Frank Versaci, flutist for Lily Pons, playing the obbligati for the coloratura soprano. Miss Berg has a truly beautiful voice and the artistry with which she uses it is far more mature than her years would indicate. Ease in singing and remarkable musicianship are outstanding among her assets. K. F.

Queena Mario

A recital was given at the studio of Queena Mario in honor of Elinor Remick Warren, American composer, and her husband, Wayne Griffin, production manager for the Burns-Allen radio program. Participating were Catherine Aspinall, Edward Kane, John Baker, Audrey Bowman, Vivian Bower, Maria Marlo. Miss Warren's Silent Noon was sung by Miss Aspinall and her If You Have Forgotten by Miss Bower. Guests included Lucrezia Bori, Giovanni Martinelli, Mrs. Lawrence Tibbett, Mrs. Joseph Long, Colette D'Arville, Mrs. William Francis Gibbs, Luigi Lucioni and Gennaro Papi.

Photo by Ray Levitt

BETSY CULP-DORNAY (left), and her artist pupil, Lucille Manners, soprano of radio and concert, leaving the former's New York studio for a stroll following an intensive study period. Miss Manners recently returned from a tour on which Mme. Culp-Dornay was her accompanist.

Ann Arbor Festival Will Present Noted Artists

ANN ARBOR, MICH.—Dr. Charles A. Sink, president of the University of Michigan Musical Society, announces a wide variety of both vocal and instrumental music, including choral and orchestral works, for the 48th annual May Festival on May 7, 8, 9 and 10. Six programs will be given with eleven soloists, four—Jarmila Novotna, Suzanne Sten, Charles Kullman and Mach Harrell—new to this Festival audience. Among local favorites returning are Dorothy Maynor, Enid Szantho, Lawrence Tibbett, Norman Cordon, Jascha Heifetz, Gregor Piatigorsky and Jose Iturbi.

Thor Johnson, Festival choral conductor, will present the Choral Union in episodes from Tchaikovsky's Eugene Onegin, the Brahms Requiem and an unaccompanied work, Allelula, by Randall Thompson. The Youth Chorus, directed by Juva Higbee, will be heard in d'Indy's St. Mary Magdalene and a group of songs.

During all six concerts the Philadelphia Orchestra will participate under Eugene Ormandy with Saul Caston as associate conductor. This will be the sixth continuous season these musicians have been presented here.

Curtis Students Present All-Schubert Program

An all-Schubert program, including the D major sonatina, the Impromptu in B flat and the Cantata, Op. 158, made up the radio program on March 15 presented over NBC by the Curtis Institute. Baruch Altman, Eileen Flissler, Barbara Jane Elliot, and Barbara Troxell, Donald Hultgren, James Cosmos and Eugene Bossart presented the program.

Münz to Be 1941-2 Soloist With Cincinnati Orchestra

Mieczyslaw Münz will open his transcontinental tour next season on Oct. 24 and 25, appearing as soloist with the Cincinnati Symphony Orchestra under the direction of Eugene Goossens.

NINO CARBONI
BASS
Suite 705, 119 West 57th Street
New York City

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N.J. 160 W.73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

ROBERT CASADESUS
PIANIST
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

BRUNA CASTAGNA
Contralto—METROPOLITAN OPERA
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N. Y. C.

NORMAN CORDON
Bass-Baritone—METROPOLITAN OPERA
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N. Y. C.

RICHARD CROOKS
TENOR—METROPOLITAN OPERA
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

CURTIS INSTITUTE
OF MUSIC
Rittenhouse Square, Philadelphia, Pa.

DONALD DICKSON
BARITONE
Management: NBC Concert Service
RCA Building, New York

MILDRED DILLING
HARPIST
Studio: 400 E. 52nd St., N. Y. PLaza 3-8717
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor
IN AMERICA ALL SEASON 1940-41
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

Dougherty & Ruzicka
DUO-PIANISTS
"Complete technical mastery and communicative zeal." —*N. Y. Herald Tribune*
WGN CONCERTS, Hollywood-Chicago-New York

D. C. DOUNIS
VIOLIN MASTER WORKS
400 East 52nd St., New York PLaza 3-8717

EDWARD DUDLEY
TENOR ROBUSTO
WGN CONCERTS
New York Chicago Hollywood

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

LEAH EFFENBACH
PIANIST
Personal Representative: Sheila Harmell
Suite 701, 119 West 57th St., New York City

DANIEL ERICOURT
PIANIST
WGN CONCERTS
Hollywood Chicago New York

JANET FAIRBANK
SOPRANO
WGN CONCERTS
New York Chicago Hollywood

BRUCE FOOTE
BARITONE
WGN CONCERTS
Hollywood Chicago New York

ZINO FRANCESCATTI
VIOLINIST
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

WILLIAM FRANKLIN
NEGRO BARITONE
WGN CONCERTS
Hollywood Chicago New York

CARROLL GLENN
A BORN VIOLINIST . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

Robert Goldsand
PIANIST
Exclusive Mgt.: COLUMBIA CONCERTS CORP., HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.
Baldwin Piano

ENYA GONZALEZ
SOPRANO
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

Lillian Rosedale GOODMAN
VOCAL TEACHER
2415 Pilgrimage Trail. Hollywood, Calif.

SASCHA GORODNITZKI
PIANIST
WGN CONCERTS
Hollywood Chicago New York

STEPHAN HERO
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 709, 119 West 57th St. New York City

The Juilliard School of Music
130 Claremont Avenue New York City

STEVEN KENNEDY
AMERICAN BARITONE
WGN CONCERTS
Hollywood Chicago New York

K R E I S L E R
NBC CONCERT SERVICE
RCA Bldg., New York City

MARIA KURENKO
INTERNATIONALLY FAMOUS SOPRANO
Opera — Concert — Radio
WGN CONCERTS, Hollywood, Chicago, New York

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

Jose Yves LIMANTOUR
CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

ELEN LONGONE
LEADING SOPRANO
CHICAGO CITY OPERA
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

M A R K L O V E
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

Luboshutz and Nemenoff
RECITALS FOR TWO PIANOS
Management: NBC Concert Service
RCA Building, New York City

MOBLEY LUSHANYA
SOPRANO
Management: NBC Concert Service
RCA Bldg. New York

FRITZ MAHLER
CONDUCTOR
N Y A Symphony Orchestra
1697 Broadway New York City

Photo by Lloyd

E. ROBERT SCHMITZ,
concert pianist and teacher, with his summer master class of 1941 at the College of the Holy Names at Lake Merritt, Oakland, Calif. Mr. Schmitz this year holds classes at the College from June 19 to July 25.

Darcy Heard in Opera and Concert

Emery Darcy, tenor, was chosen by the Metropolitan to be one of the soloists in the pre-opera-season concert at Cleveland, Ohio, April 7. Mr. Darcy returned to New York for performances of Parsifal at the Metropolitan on April 9 and 11 and for Tristan and Isolde, April 12.

Renardy on Extended Tour

Ossy Renardy, violinist, has a long spring tour ahead which takes him through New England, into Pennsylvania, Illinois, to Louisiana, and concluding in Florida.

NICOLAI MALKO
CONDUCTOR
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

LUCILLE MANNERS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

M E L C H I O R
Management: NBC Concert Service
RCA Bldg., New York, N. Y.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

GRACE MOORE
RADIO and CONCERT
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

FRANCISCO NAYA
TENOR
WGN CONCERTS
Hollywood Chicago New York

JARMILA NOVOTNA
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Personal Representative: G. H. Dalrymple,
127 East 54th Street, New York

EGON PETRI
PIANIST
WGN CONCERTS, Hollywood-Chicago-New York
Steinway Piano Columbia Records

EZIO PINZA
BASSO
METROPOLITAN OPERA
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

Pittsburgh Symphony Orchestra
FRITZ REINER, Musical Director
Edward Specter, Manager
913 Farmers Bank Bldg., Pittsburgh, Pa.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

OSSY RENARDY
V I O L I N I S T
WGN CONCERTS
Hollywood Chicago New York

ELISABETH RETHBERG
SOPRANO—METROPOLITAN OPERA
Booking Season 1941-42
Management: VINCENT ATTRACTIONS, INC.,
119 West 57th St., New York

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

Mme. Hedwig Rosenthal
School for Artistic Piano Playing
Hotel Great Northern, New York. CIrcle 7-1900

Salzedo Concert Ensemble
SALZEDO LE ROY SCHOLZ SALZEDO
Mgt. NBC Concert Service, RCA Bldg., N. Y. C.

Lazar SAMOILOFF
BEL CANTO STUDIOS & OPERA ACADEMY
610 South Van Ness Ave., Los Angeles, Calif

TITO SCHIPA
TENOR
Metropolitan and Chicago Opera Companies
Mgt: Albert Morini, 119 West 57th St., N. Y.

JOSEPH SCHUSTER
C E L L I S T
Management: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Gertrude Evans, 614 E. Seneca St., Ithaca, N. Y.
N. Y. C. Hdqtrs., Laura Neil Thrift, Beekman Tower.
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

MARGARET SPEAKS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

TOSSY SPIVAKOVSKY
VIOLINIST
Management: Annie Friedberg
250 W. 57th St., New York City

ELEANOR STEBER
SOPRANO—METROPOLITAN OPERA ASS'N
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Management: Albert Morini
119 West 57th St., N. Y. C.

SUZANNE STEN
MEZZO SOPRANO
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

RISË STEVENS
MEZZO-SOPRANO
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

GEORGE SZELL
C O N D U C T O R
Exclusive Mgt: COLUMBIA CONCERTS CORP.
Concert Mgt. Arthur Judson Div., N. Y. C.

S Z I G E T I
Management: NBC CONCERT SERVICE
RCA Building, New York City

MARION TALLEY
SOPRANO
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

HENRI TEMIANKA
VIOLINIST
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

A L I C E T U L L Y
DRAMATIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

UNIVERSITY EXTENSION CONSERVATORY
THE WORLD'S LARGEST HOME STUDY
CONSERVATORY OF MUSIC
1525 E. 53rd St. (A-218) Chicago, Illinois

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: COLUMBIA CONCERTS CORP.
METROPOLITAN MUSICAL BUREAU, Division, N. Y. C.

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

JEAN WATSON
C O N T R A L T O
Exclusive Mgt.: COLUMBIA CONCERTS CORP.,
HAENSEL & JONES Div., 113 W. 57 St., N.Y.C.

BEVERIDGE WEBSTER
PIANIST
Management NBC Concert Service,
RCA Building, New York

W I T T G E N S T E I N
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
43 West 23rd St., New York City

KATHRYN WITWER
AMERICAN LYRIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

Philadelphia Has English Figaro

PHILADELPHIA.—Two Philadelphia Orchestra concerts were devoted to the St. Matthew Passion by Bach, with the assistance of the Westminster Choir School chorus and soloists, under the direction of Leopold Stokowski. To come within the time for one afternoon or evening, it had been judiciously cut. The choir (John Finley Williamson, director) did some excellent singing, with virtually perfect attacks and releases, and also with beautiful tone quality. The soloists were Harold Hedgpeth as Narrator, John Baumgartner singing the words of Jesus, LoRean Hodapp, soprano, Elizabeth Krueger, contralto, George Krueger, bass, Henri Switten playing the cembalo, and Georges Couvreur at the organ.

Three recent Philadelphia Orchestra concerts were conducted by Saul Caston, associate conductor of the orchestra. The orchestral numbers finely interpreted by Mr. Caston were the Seventh Symphony of Beethoven, and the Fire-Bird Suite by Stravinsky. He received prolonged applause. The soloist was Samuel Sorin, pianist, who did a magnificent job playing the Rachmaninoff concerto No. 3 in D minor, and was warmly received by the audience.

LaScala in The Barber

The Philadelphia LaScala Opera Company, Francesco Pelosi, general manager, gave an excellent performance of The Barber of Seville, in the Academy of Music, with the highest honors going to the superb delineation of Carlo Morelli in the title role. His enunciation was so clear that listeners got most of the humorous by-play. The rest of the cast was also good, especially Hilde Reggiani as Rosina ,and Bruno Landi as the Count; Pompilio Malaesta, unusually fine as Dr. Bartolo; Nino Ruisi, fully conscious of the humorous possibilities of Don Basilio; Constante Sorvino as Fiorello and the Official; Giorgiana Burdon, excellent as Berta. Giuseppe Bamboschek conducted and the stage direction was under Benjamin Altieri.

Mozart's Figaro in English

An uncut version of Mozart's The Marriage of Figaro, with an "American" libretto by Sylvan Levin, was given on two successive nights by the Philadelphia Opera Company. The first performance was the final one in the regular series, and it was repeated for the Philadelphia Orchestra's final Youth Concert. Robert Gay, baritone, was the Figaro. His pleasing voice, perfect enunciation and dramatic accomplishment made for a well rounded and sincere performance. Frances Greer was the spirited and vivacious Susanna, again singing with clear, high voice, and diction. Selma Amansky and Howard Vanderburg, as the Countess and the Count, contributed excellent singing and acting. Hilda Morse as Cherubino sang with vivacity and vigor. Gabrielle Hunt as Marcellina, E. Luke Matz as Bartolo and John Toms as the fawning Don Basilio were excellent. Others satisfactory members of the cast were Hallie Nowland (Barbarina), David Brooks (Antonio), Richard Deneau (Don Curzio), and Brenda Lewis and Rose Nadel as the two young girls, with Mr. Levin doing an excellent piece of conducting. The scenes and costumes were new and effective, under the direction of Hans Wohlmuth.

Recitals of interest at the Curtis Institute of Music included a more than usually fine piano recital by Jeanne Behrend, member of the faculty, who had arranged an unhackneyed program.

An Evening of Bach was presented by Lea Luboshutz and Marian Head, violinists, Edith Evans Braun, pianist, William Kincaid, flutist, and a chamber orchestra conducted by Curtis Bok and Louis Vyner. Works finely performed were the Concerto in D minor for two violins: the Concerto in A minor for violin (Mme. Luboshutz, with Judge Bok conducting), and the Brandenburg concerto in D for violin, flute and piano.

Phyllis Moss, pianist, student of Isabelle Vengerova, gave her graduation recital. She showed excellent technic and well thought-out interpretations. Robert Grooters, baritone, artist-pupil of Emilio De Gorgorza, also gave a fine graduation recital a few days later. He had the able assistance of Vladimir Sokoloff as accompanist.

Hahn's 72nd Birthday Honored

One of Philadelphia's gifted young violinists, Alvin Rudnitzky, gave a delightful recital in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy, in honor of the 72nd birthday of Frederick E. Hahn, president and director of the institution, now celebrating its 71st season and known as "Pennsylvania's Oldest Music School."

The two final concerts in the series of four featuring the solo piano works of Brahms, in memory of Mrs. M. Sophia Ezerman, late director of the Philadelphia Conservatory of Music, took place in the Barclay ballroom. Those taking part were Joseph Battista, William Kapell, Thomas Ingram, Rosalyn Tureck, Ralph Harrel. Vincent Persichetti and Paul Nordoff. Each artist acquitted himself or herself with remarkable success.

Richard Purvis, organist, presented two recitals in St. James' Church, assisted by Marguerite Kuhne and Veda Reynolds, violinists, and Esther Grune, cellist.

M. M. C.

Photo by Frank Fitch

CONDUCTOR CONGRATULATES ART COLLECTOR.

Noted for his collection of Dutch masters, Dr. G. H. A. Clowes (right) is shown receiving felicitations from Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, upon his election as president of the Indiana State Symphony Society, succeeding William H. Ball, president of the Society for the past four years. Engaged as conductor of the Indianapolis orchestra for 3 years in 1937, Mr. Sevitzky has had his contract recently renewed and will next year enter his fifth year in that position.

Christina's Garden Programs Popular

WHITE PLAINS, N. Y.—The special garden programs that Christina Rainsford, soprano, has given in Westchester and elsewhere the past year have been so well liked that she is making up new programs of similar type but with many new songs. Besides using the typical songs pertaining to gardens, Miss Rainsford has traced the feeling in song for nature through many eras and different peoples. Many groups have enjoyed the informal comments given on the program numbers.

The Poets in Song is another program that finds favor with clubs and study groups; and this year Miss Rainsford has added Songs of the Olden Days. Dressed in costume, Miss Rainsford sings folk songs, ballads and other early English and American songs.

E. H.

Passed Away

WILLIAM P. BIGELOW, retired professor of music at Amherst College, died there on March 16. He became professor emeritus in 1936. In 1909 he developed the music department. Having studied in Berlin, Düsseldorf, Paris and London with Stockhausen, Best, Sbriglia and Buths, he inaugurated an orchestra and a chorus to round out his lecture program. He had conducted choral societies in Holyoke, Greenfield, at Smith and Massachusetts State colleges, was president of the Community Concerts organization for Amherst, and a member of Chi Phi fraternity. He is survived by his widow, the former Jane Ball of Caldwell, Kan., and a daughter, Mrs. Arthur Austin of Brooklyn, N. Y.

AVA W. POOLE, 49, former president of the Poole Piano Company of Cambridge, died in Gloucester, Mass., on March 14.

ELMER W. GRINNELL, 66, son of one of the three brothers who founded the Grinnell Brothers Music House in Detroit, died in that city on March 13.

JULIA WALL HENDERSON, widow of William J. Henderson, who at his death was the dean of the New York music critics, died on March 31 in New York following a week's illness after an operation. Devoted to music, Mrs. Henderson occasionally assisted her late husband in his work. They were married in 1904. For the past three years, after his death, Mrs. Henderson had resided in South Orange, N. J.

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.
ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

JEAN NORRIS
PIANIST
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St. 252, Fbg. St. Honoré
London, W. 1 Paris, VIII

GEORGE V. HARTEN
PIANIST
"His playing was a communication between minds." —*Times, London*
Ibbs & Tillett, 124 Wigmore St., London, W. 1

See WOODSTOCK TYPEWRITERS

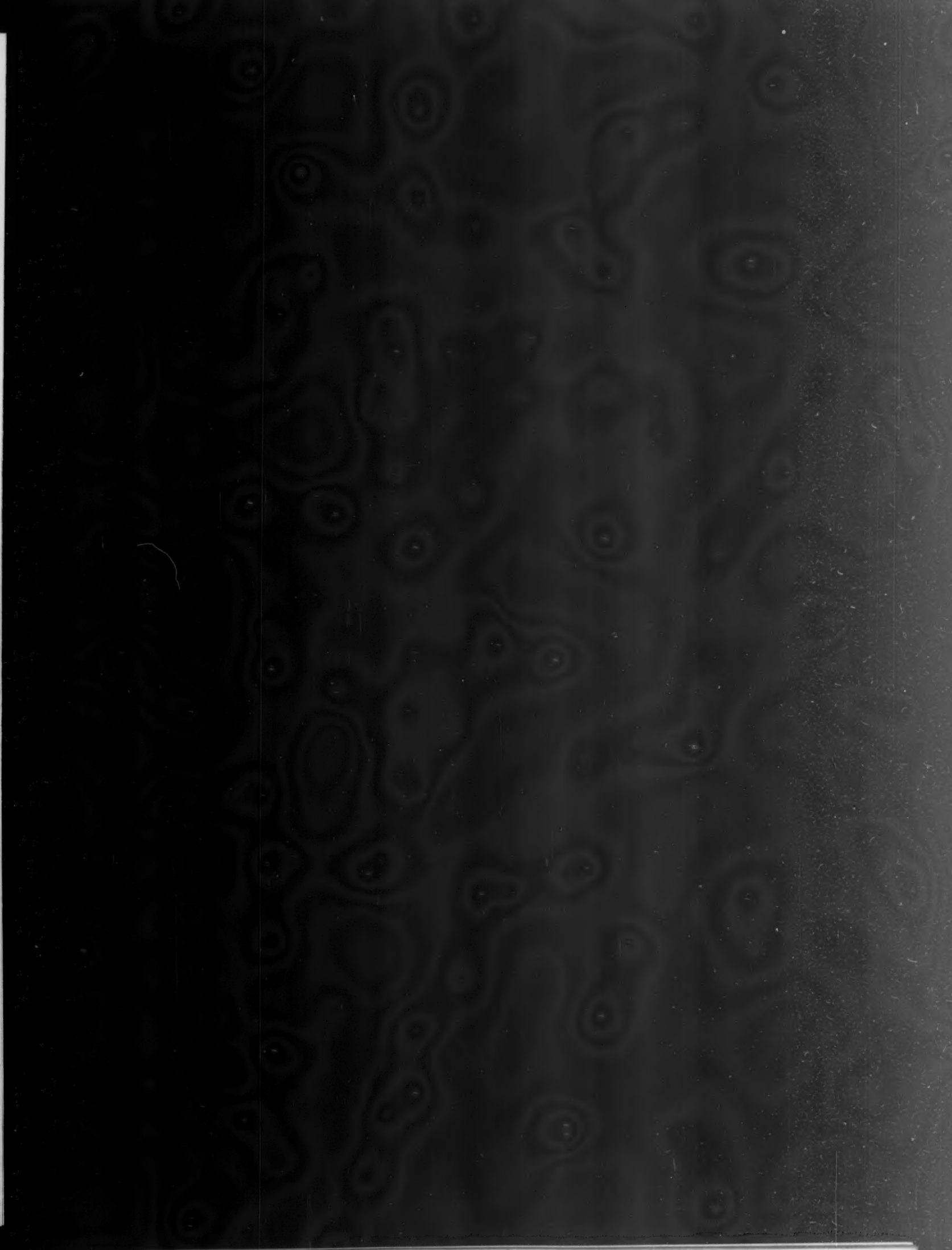
ADVERTISING INDEX

	Page
ABRAVANEL, Maurice	41
Abt, Cybelle	47
Ackerman, Irene	45
Alberti, Solon	43
Allers, Franz	48
Altglass, Max	39
American Academy of Dramatic Arts	47
American Conservatory of Music	23-48
Andersen, Stell	48
Anderson, Oscar W	46
Andre, Elly	45
Ann Arbor May Festival	24
Antoine, Josephine	48
Arendt, Else Harthan	47
Armstrong, George F	43
Auditorium Building Recital Hall	45
Autori, Franco	45
BACCALONI, Salvatore	39
Bacevicius, Vytautas	31
Bach Festival, Berea, Ohio	24
Bach Festival, Bethlehem, Pa	24
Bachner, Louis	43
Bacon, Dorothy	25
Baggiore, Attilio	48
Baklor, Elsa	47
Balestrieri, Giuseppe	41
Ballet Arts School	36
Ballon, Ellen	13-48
Balokovic, Zlatko	40
Balogh, Erno	26
Bannerman, Lois	48
Barrere-Britt "Concertino"	48
Bartlett, Michael	48
Bartlett, Ethel & Rae Robertson	48
Bauer, Harold	39
Baum, Kurt	48
Beach, Mrs H H A	45
Beasley, Mebane	42
Beldan, Emma	26
Bellafiore, Nino & George Keller	45
Benner, Frances	47
Bigalli, Dino	45
Biro, Sari	48
Bjoerling, Jussi	48
Blatherwick, Barbara	43
Bonvalot, Cecil	48
Bostwick, Robert	27
Boyce, Alfred	43
Boynet, Emma	48
Bradford, Mona	16
Brady, William S	43
Briselli, Iso	41
Broekman, David	42
Brooke, Mary Rucker	43
Brownlee, John	48
Buckingham Hotel	50
Buebendorf, Francis	45
Bull, Storm	48
Burke, Hilda	48
Burnham-Wragg Piano School	43
Busch, Adolf & Serkin, Rudolf	48
Busch, Hans	45
Butler, Hanna	47
Buxton, Eugenia	48
CAPE COD Institute of Music	41
Carboni, Nino	48
Carr, Arthur	42
Caracn, Leon	48
Carter, John	48
Casadesus, Robert	48
Castagna, Bruna	48
Cavadore, Giuseppe	47
Charnley, Milne	45
Chester, J & W	47
Chicago Musical College	38
Clancy, Henry	43
Cleveland Institute of Music	40-47
Clovis, Hall & Eleanor Steele	49
Coates, Albert	31
Coffer-Chantal, Violette & Helene	41
College of the Holy Names	28
Cook, Naomi Cullen	46
Cooper, Roy	43
Cordon, Norman	48
Cornish, Dorothy	41
Cottlow, Augusta	45
Craven, Carl	46
Crawford, Elizabeth	41
Cristea, Josef	47
Crooks, Richard	48
Crowell, Beulah	42
Culp-Dornav, Betsy	41
Curtis Institute of Music	17-48
Czerwonky, Richard	47
DARWIN, Glenn	41
De Avirett, Abby	43
Dell' Orefice, Antonio Luigi	45
Del Terzo, Emilia	29
Devries, Mr & Mrs Herman	46
Dickenson, Jean	41
Dickinson, Clarence	45
Dickson, Donald	48
Diedrichs, Helene	41
Dilling, Mildred	48
Dougherty & Ruzicka	48
Dounis, D C	48
Draper, Freda	47
Ducloux, Walther	45
Dudley, Edward	20-48
EAST, Grace Adams	39
Eastman School of Music	37-48
Edkins, Alden	41
Edwards, Carlo	41
Effenbach, Leah	48
Eisenberg, Maurice	41
Elmore, Robert	41
Ensemble Unique	27
Erb, John Warren	45
Ericourt, Daniel	48
Evans, Morley	39
FAIRBANK, Janet	24-48
Figner, Helen	45
Figueroa Music School	47
Files, Ada Belle	26-47
Fischer, Inc , Carl	30
Fitzu, Anna	16
Fletcher, Lola	45
Foldes, Andor	45
Foote, Bruce	48
Foote, Philip Mauro	43
Fox, Felix	39
Fox, Virgil	41
Franca, Ida	45
Francescatti, Zino	48
Franklin, William	49
Friedberg, Annie	25
Fuchs, Peter Paul	45
Fuchs, Victor	43
GAINES, Bernice van Loan	42
Galamian, Ivan	47
Ganz, Rudolph	46
Gaudenzi, Edith W	41
Genovese-Gazzale, Nana	43
Gerhart, Russell	45
Glenn, Carroll	49
Goldsand, Robert	49
Gonzalez, Enya	49
Goodman, Lillian Rosedale	49
Gorby, Sarah	47
Gordon String Quartet	21
Gorondnitzki, Sascha	49
Gould, Norma	36
Graham, Martha	36
Grainger, Percy	31
Grasse, Edwin	43
Gregory, Euphemia Gianni	45
Griffing, Edith White	43
Grobani, Benjamin	41
Gustafson, Lillian	25
HARTEN, George V	50
Heath, Henrietta M	45
Heizer, Ruth	45
Herbst, Ina Wright	43
Hero, Stephan	49
Hill, M Wood	45
Hoffmann, John A	45
Hollander & Grill	38
Howe, Mary	45
Hoyen, George	49
Huntzinger, R L	30
Hussa, Maria	47
INSTITUTE of Musical Art	39
Ionian Singers, The	45
Irwin, Richardson	43
Ish-ti-opi	22
JACOBI, Frederick	31
Jacquet, H Maurice	29
Jolliffe, Norman	43
Jompulsky, Harry	29-45
Josten, Werner	31
Julliard School of Music	49
Juilliard Summer School	44
KENNEDY, Steven	49
Keutzer, Clyde	25
King-Clark, Mme	43
Kipnis, Alexander	41
Kitchell, Iva	36
Kling, Norman	46
Kreisler, Fritz	49
Kurenko, Maria	49
LA FORGE-BERUMEN Studios	49
La Meri	36
Laubin, Gladys & Reginald	36
Laue, Adela	45
Lawrence College Conservatory	47
Lehmann, Lotte	49
Lenox, Lucie	43
Leopold, Ralph	41
Leslie, Grace	41
Lev, Ray	26
Levy, Heniot	45
Limantour, Jose Yves	49
Liszniewski, Karol	47
Longmans, Green & Co	19
Longy School of Music	28
Longone, Elen	49
Lorraine, Marion	45
Love, Mark	49
Lubonhutz & Nemenoff	49
Luening, Ethel & Otto	47
Lushanya, Mobley	49
Luviso, Marie	47
MAC BURNEY Studios	45
MacDonald, Robert	45
MacKinlay, Eleanor	45
Mahler, Fritz	49
Malko, Nicolai	49
Malone, Robert	18
Manners, Lucille	12-49
Mannes Music School	49
Marchetti, Gilda	42
Marcus, Adele	45
Margolis, Samuel	45
Marova, Maria	43
Matchan, William	43
McArthur, Edwin	45
Melchior, Lauritz	49
Meltzer, Edward	45
Mercury Music Corporation	30
Milanov, Zinka	41
Miller, Rosalie	45
Minneapolis College of Music	47
Monroe, Lucy	49
Moore, Grace	49
Morgan, George Thomas	39
Morini, Albert	49
Munsey, Ethel Holmes	41
NATIONAL GUILD of Piano Teachers	47
Naya, Francisco	49
N. Y. College of Music	47
Norfolk Music School	28
Norris, Jean	50
Norton, Renee	47
Novotna, Jarmila	49
OBERLIN CONSERVATORY of Music	47
Ott, Bertha	45
Ottone, Augustus	47
Overton, Caroline	43
PASCARELLA TRIO	45
Pashkus, Theodore	41
Peabody Conservatory of Music	41
Pemberton, Virginia. Inside Front Cover	49
Perry-Mansfield Theatre Workshop	36
Pesal, Yella	45
Petri, Egon	49
Phi Beta	45
Pingle, B Marv	44
Pitza, Ezio	49
Pittsburgh Symphony Orchestra	49
Platoff Don Cossack Chorus	48
Podolsky, Leo	47
Poole, Valter	45
Poto, Attilio	45
Presser & Co., Theodore	30
RACHMANINOFF, Sergei	31
Rainsford, Christina	27
Rakmilovich, Giacomo	43
Raymond, George Perkins	25-49
Reitler, Joseph	45
Renardy, Ossy	49
Rethberg, Elisabeth	49
Riesberg, F. W.	43
Rio, Anita	43
Robertson, Rae & Ethel Bartlett	48
Robeson, Paul	49
Roche, James Maxwell	43
Roosevelt, Emily	49
Rosati, Enrico	39
Rosen, Lucie Bigelow	20
Rosenek, Leo	45
Rosenthal, Hedwig	49
Russell, Florence	43
Ruzicka & Dougherty	48
SAIDENBERG, Daniel	47
Salzedo Concert Ensemble	49
Samoiloff, Lazar	49
Sample, John Dwight	46
Sapio Studios	47
Schafmeister, Helen	41
Schipa, Tito	49
Schmitz, E Robert	14
Schoenwald, Grete	43
Schoettle, Elmer	45
Schofield, Edgar	43
Schumann, Henrietta	39
Schuster, Joseph	49
Schwerke, Irving	38
Shacko, Maria	41
Shea, Aniceta	45
Shelton, Maud-Key	45
Shubow, Rachelle	27
Siebach, Fritzi	45
Sigma Alpha Iota	49
Silberta, Rhea	29
Sittig, Margaret	27
Smith, Margaret Henderson	45
Sorey, Vincent	47
Southall, Mildred	43
Spalding, Albert	49
Speaks, Margaret	15-49
Spencer, Vernon	43
Spivakovsky, Tossy	49
Stadler, Wanda	45
Stauber, Greta	43
Steber, Eleanor	49
Steele, Eleanor & Hall Clovis	49
Sten, Suzanne	49
Stevens, Rise	49
Stillman Kelly, Edgar	43
Stoessel, Albert	39
Stueckgold, Jacques	43
Szell, George	49
Szigeti, Joseph	49
TALLEY, Marion	49
Tas, Helen Teschner	18
Taylor, Bernard U	43
Taylor, Mary Sinclair	42
Temianka, Henri	49
Tennyson, Jean	41
Thimey, Erika	36
Tollefsen, Carl H	47
Trapp Family Singers	49
Traubel, Helen	12
Travis, Elizabeth	45
Tully, Alice	49
Turk, Alta	43
Tuthill, James A Brown	47
Tweedy, Maude Douglas	43
UNIQUE PRESS	47
University Extension Conservatory	28
University of Miami School of Music	28
VALENTE, Ciro	47
Van de Veer, Gina	27
Van den Berg, Atty	36
Veen, Jan	36
Verna, Ettore	39
Verson, Cara	46
Virgil School of Music	47
Vita, Arturo	41
Votipka, Thelma	47
Vronsky & Babin	49
WAGNER, Josef	45
Wagner, Oscar	49
Ward-Belmont Conservatory	47
Warner, Ardelle	41
Warren, Elinor Remick	43
Watson, Jean	49
Webster, Beveridge	49
Wells, Howard	45
Werrenrath, Reinald	43
Westminster Choir College	47
Wightman, Alice	45
Williamson, Marjorie	45
Willis Music Company	30
Winslow & Fitz-Simons	36
Wittgenstein, Paul	49
Witwer, Kathryn	49
Woodstock Typewriters	50
YEARSLEY, Charles Wistar	25
Yon, Pietro	45
ZELZER, Harry	45

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

ALBERT COATES

Internationally Acclaimed Composer and Conductor

20 CENTS